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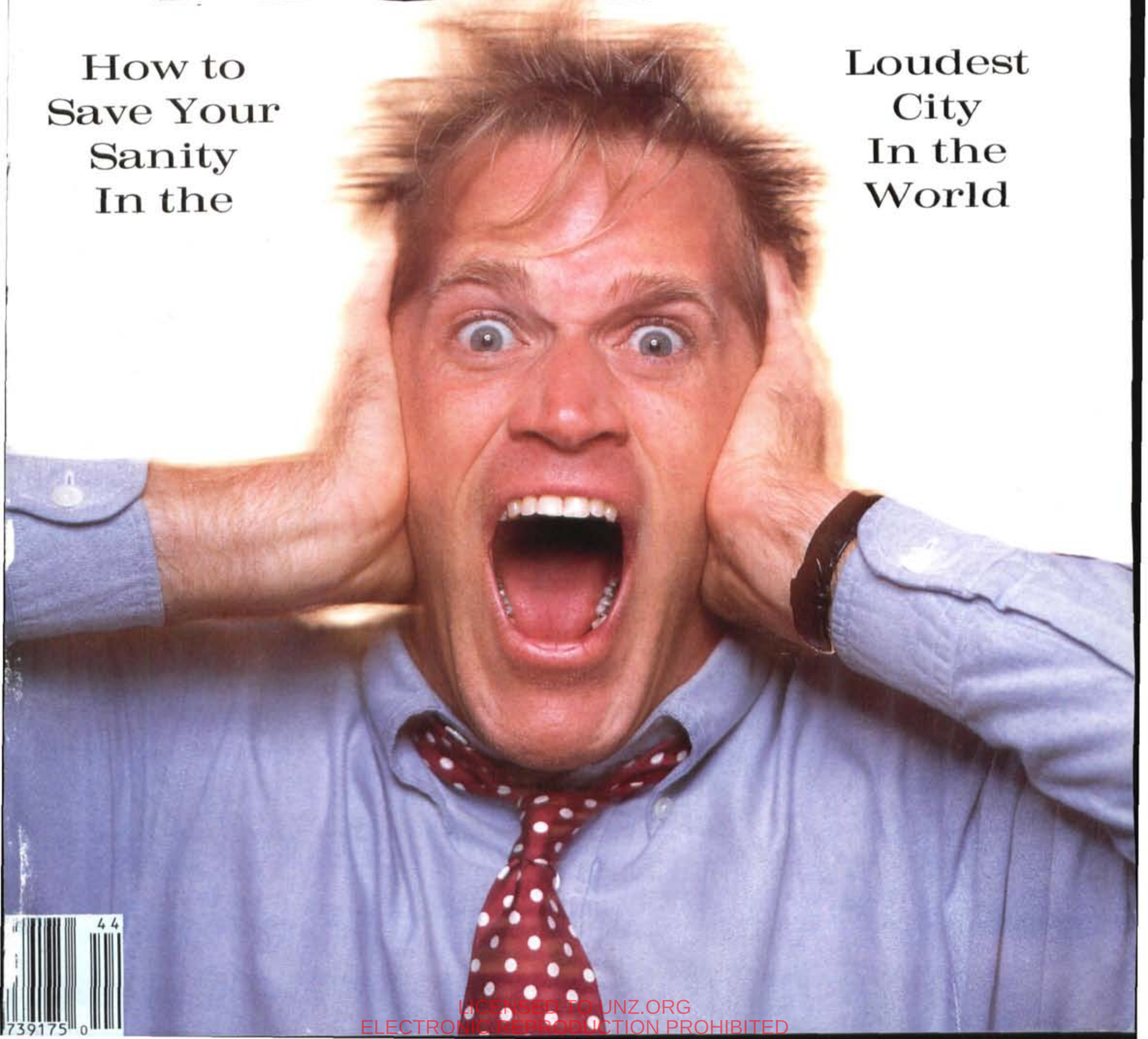

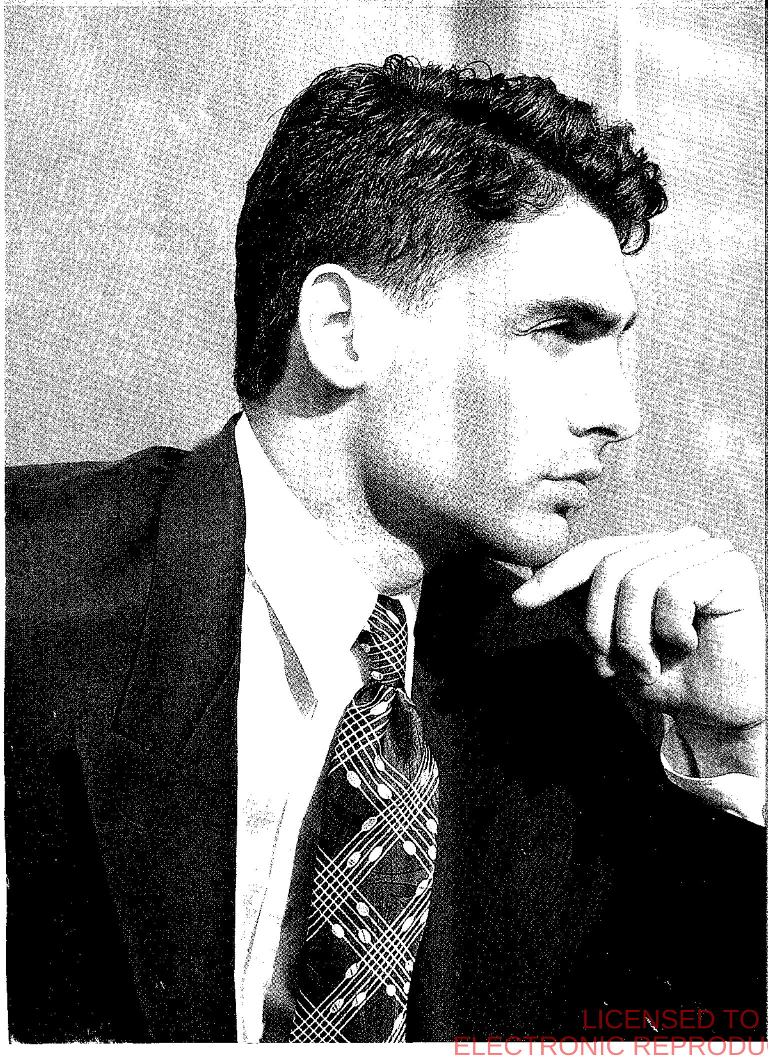
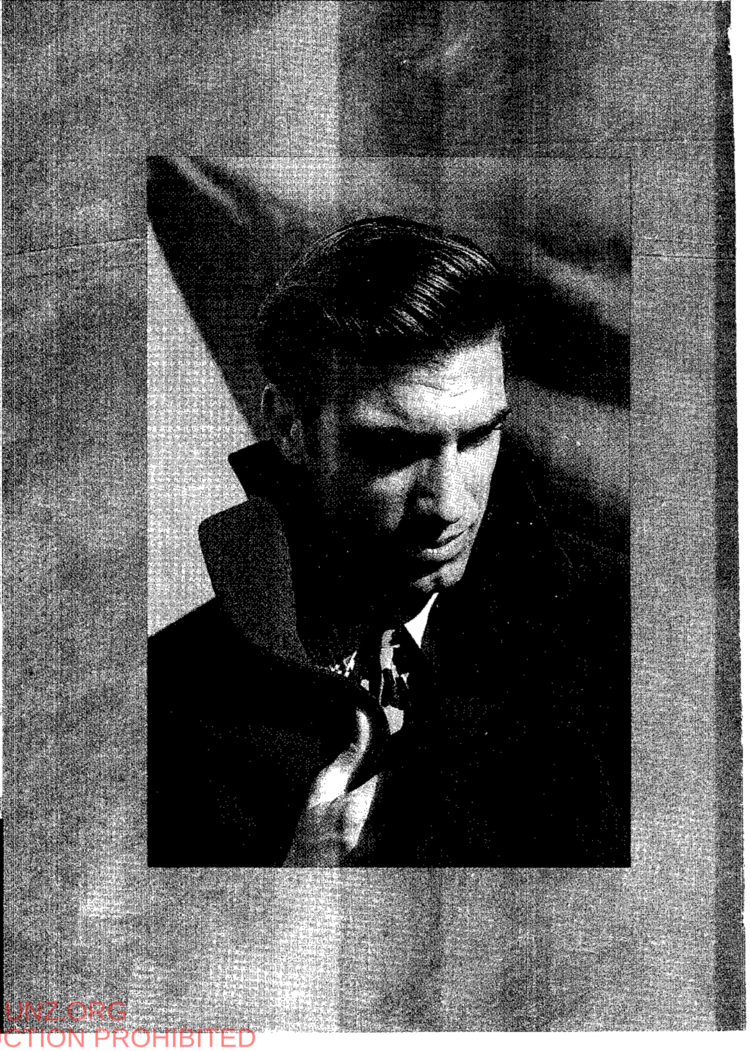

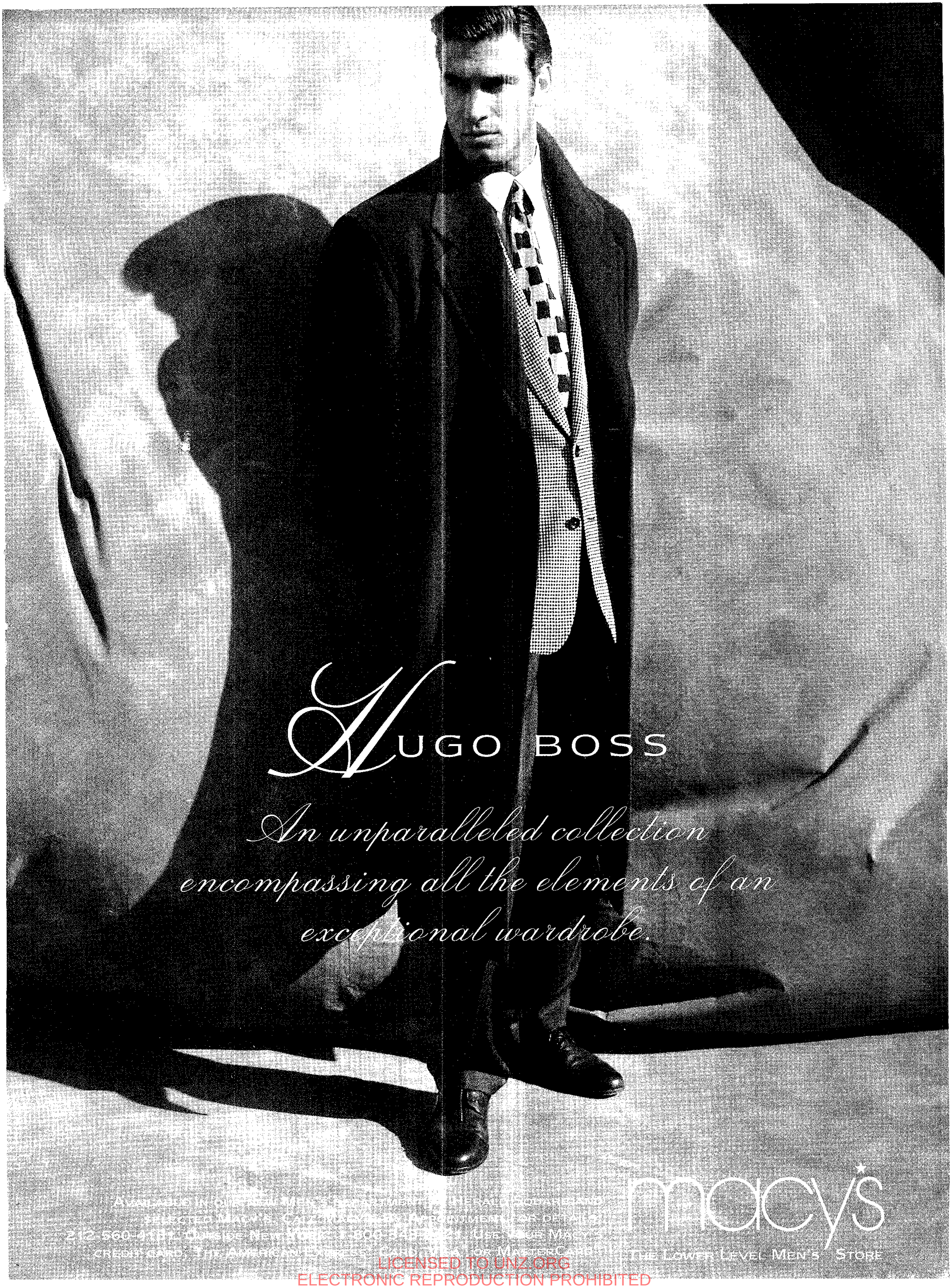
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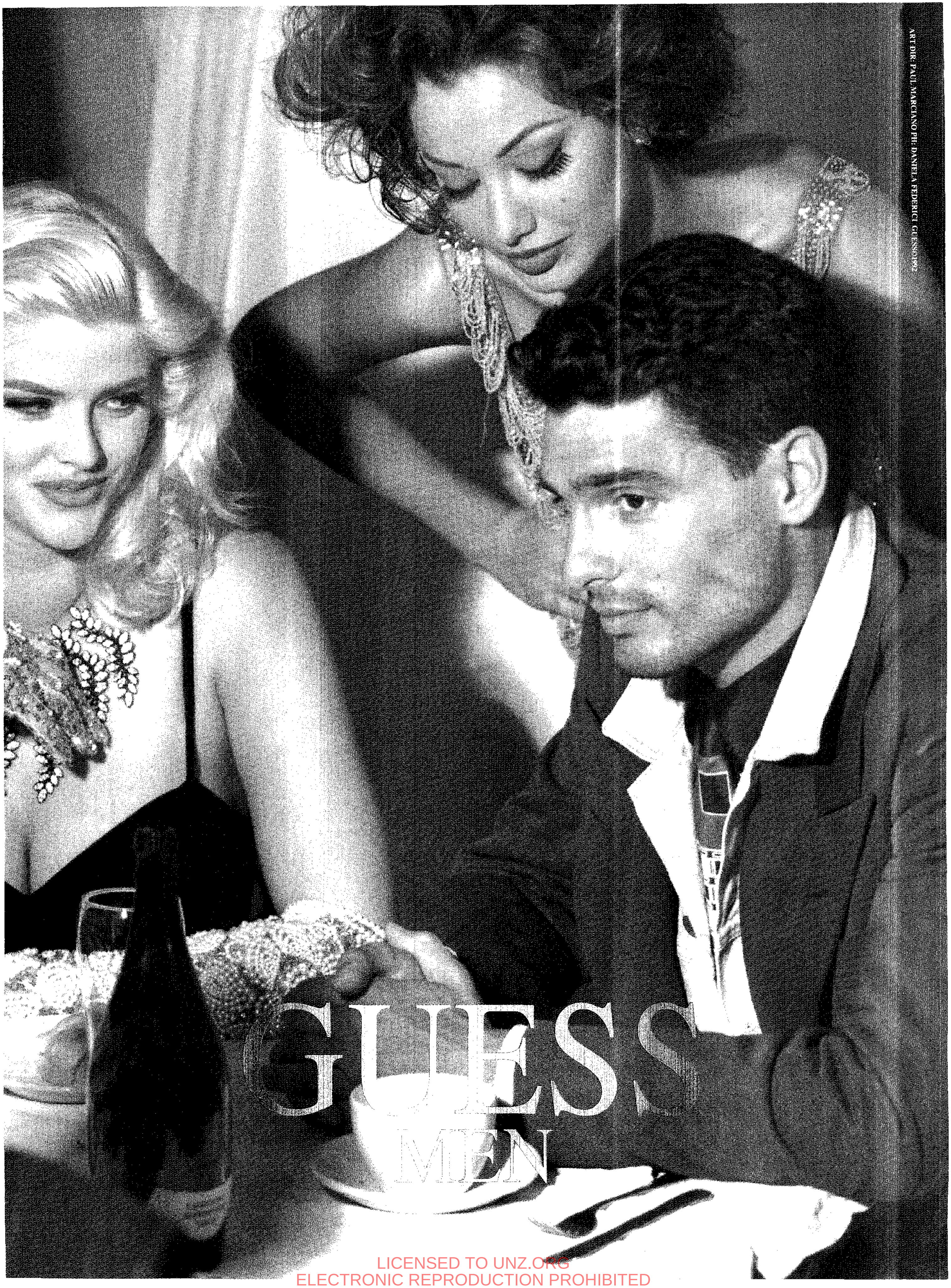
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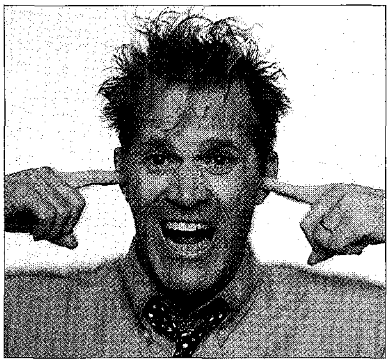
BY MARLENE McCAMPBELL AND PATRICK COOKE



Picture it: Grove Street, the Village, August. You live over a piano bar, with a bum air conditioner. At 3:48 A.M., with all your windows open, the ruffians tackle *Annie.* What are your rights? Or say you take the A train, and get stuck in the tunnel. The conductor blares gibberish; the cars screech and shriek. You emerge at the Garden, for a night of U2. How long till Bellevue? From jumbo jets at JFK to Barry Manilow in the elevator, there's noise in the 'hood. Tricky stuff, too—like the insidious Mister Softee. And that joke called a car alarm. Lend us your ears.

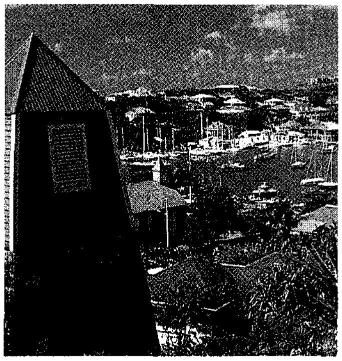
40 The Cop and the Riot

BY PETER HELLMAN

It was the shot heard round the city: On the night before Independence Day, Officer Michael O'Keefe killed a man in Washington Heights. Jose "Kiko" Garcia was a convicted drug-dealer. O'Keefe shot him in self-defense. And the Dominican neighborhood plunged into riots. Then the mayor coddled Garcia's family, and the city paid for his funeral—infuriating the Police Department. Here, for the first time, O'Keefe tells his story.

48 Island Travel

BY JENNIFER CECIL AND LINDA WOLFE



If your taste in islands runs to Staten and Wards, it may be time to get help. Down Caribbean way, there's a mai tai with your name on it. Those hardy New York islanders, Jennifer Cecil and Linda Wolfe, know from atolls. At right, for instance, is Gustavia Harbor, on Saint Barts. You'll see it from the Hotel Carl Gustaf, with its 24-hour vodka and caviar. On Martinique, do the jungle thing—and unwind amid banana plantations. Away!

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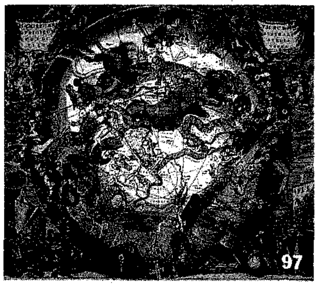

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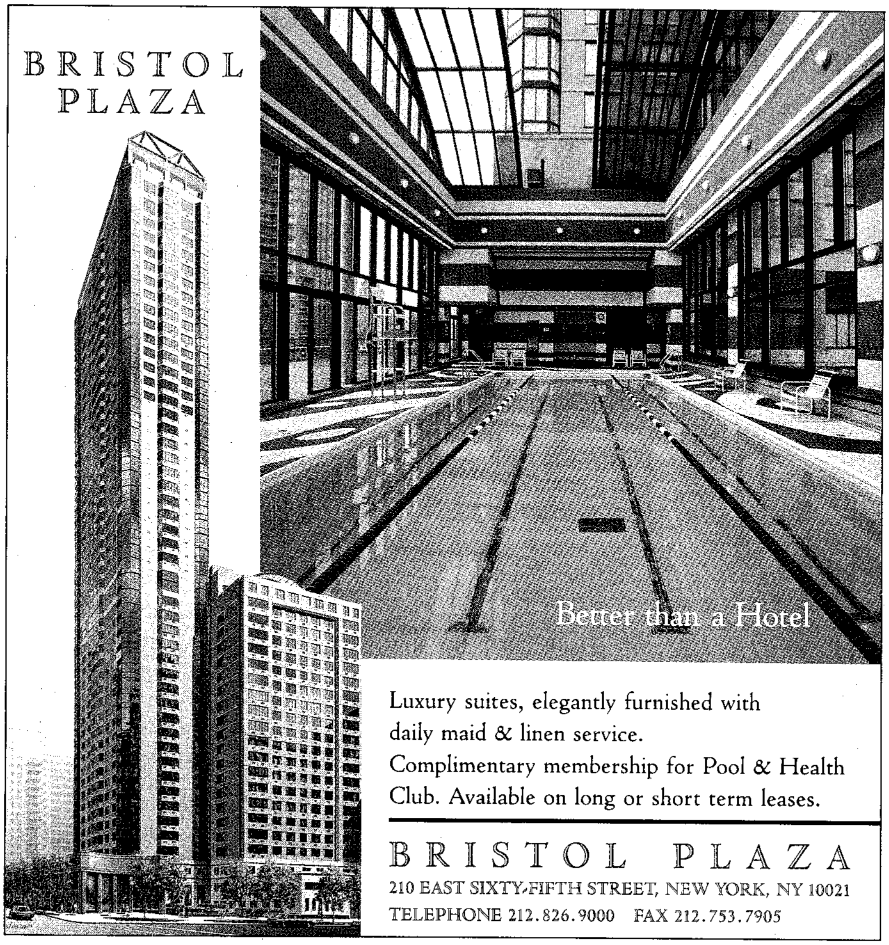

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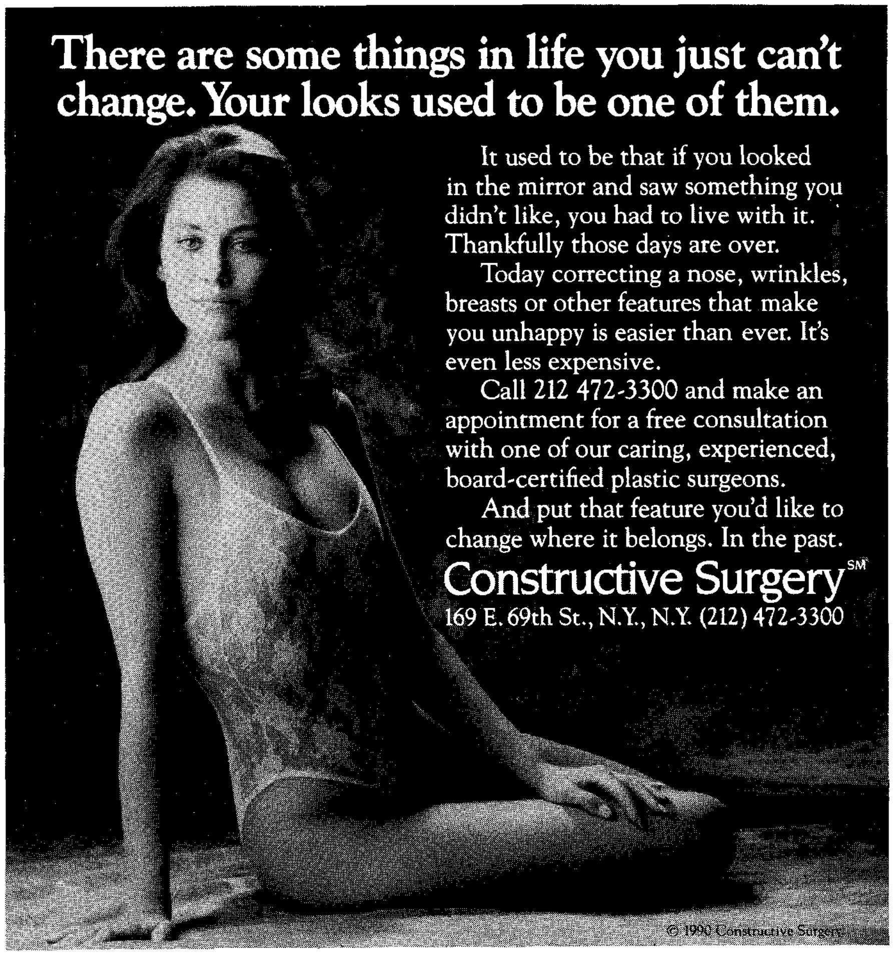

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LETTERS

The Unloved One?

THE HIGH-SCHOOL-GRADUATION PHOTOgraph of Theodora Sklover in "New York Woman" [by Linda Wolfe, October 12] looked strangely familiar. I knew her as Terry Klein when I attended Walt Whitman Junior High School in 1952. She was a vivacious ninth-grader, always at the center of the most popular group and always attired in the most expensive and stylish clothing. She graced the stage in a talent show along with a sultry Lainie Levine (later Lainie Kazan). Both had fathers who were bookies, and both aspired to fame and fortune and had the looks and the talent to make these goals a possibility. Coincidentally, they also initially studied to be teachers and split up with their husbands. But the difference between them was the quality of their respective family lives. Unlike Terry, Lainie remained close to her adoring mother and sister, and she raised a daughter who has now launched her career on the stage. In the final analysis, it seems that many reach for the brass ring, but when fame and fortune wane, the circle of love that is family is the real prize.

Marylin Kurlan Sperling
Fresh Meadows, N.Y.

IN THE TWO YEARS SINCE MY MOTHER'S SUICIDE, I have struggled with the whys and wherefores of her decision. The parallels between her life and that of Theodora Sklover are startling. Both were ashamed of their fathers, and subsequent relationships with men throughout their lives were never successful or secure. The greatest recognition in the social and professional arena came for both in their thirties and early forties. By the time they reached the age of 45 without having fulfilled aspirations sparked by delusions of grandeur, it was only a matter of time before money problems, desperation to find security in a relationship with a man, and a failed independent business venture led to suicide for both in the month of May. Their belief system failed dramatically as a result of the changes in society in the past 30 years that have rendered obsolete the woman whose conditioned patterns of female response don't include the idea of growing old.

Lisa Beach
Los Angeles, Calif.

WHILE THE PREMISE OF "NEW YORK WOMAN" is that Theodora Sklover's tragic end exemplified a dismaying New York phe-

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nomenon involving aging prominent women, it seemed a thinly veiled attempt to get last licks on a woman who was troubled enough to step off a ledge. Was it really necessary, for example, for New Yorkers to know that besides being possibly manic-depressive and ultimately suicidal, Thea was also selfish in bed? Where is Linda Wolfe's shame?

Brad Desch
Sharon Terr
Manhattan

AS A FORMER STUDENT AND ACQUAINTANCE of the late Theodora Sklover, I feel that Linda Wolfe didn't select her story sources fairly. Certainly, the culmination of Thea's career—her course, Movie Makers—deserved better than one negative review of the class by critic Eric Newill. Many of us film students felt that Thea provided a wealth of information in her course and that our time there was well spent. Are you aware that some of Sklover's students chose to enroll in her course for successive terms? Her generosity surfaced often; she offered her students many extra screenings where we could bring guests along gratis. Sklover was a communications expert. It is a shame that someone with so much talent and knowledge happened to be in a profession so adversely affected by the recession. And since most New Yorkers have suffered in this tough financial climate, there must be thousands of others who have borrowed money from friends and relatives and owe the IRS.

Jeanne Sacklow
Manhattan

Mort-ified

THE DOUBLE STANDARD REGARDING RACISM in this politically correct society of ours never ceases to amaze me. I resent the remarks made by Mort Zuckerman about Wasps in "Citizen Mort" [by Jeanie Kasindorf, October 5]. If I were to make such disparaging remarks about African-Americans or Jewish people, I would immediately be branded a bigot. Yet Wasps seem to be fair game for all. If the Wasps hadn't founded this country, "Mighty Mort" wouldn't have a place to do his wheeling and dealing.

Dorothy Schuyler Escher Kerr
Chatham, N.J.

I AM A NATIVE NEW YORKER WHO GRADUATED from McGill University and knew Mort Zuckerman slightly. There are a couple of errors in Jeanie Kasindorf's profile. She says that he attended "a prestigious public school called Strathcorn Academy," but the accurate name is Strathcona. She adds that at McGill, "he became the first Jewish student to be president of the Scarlet Key Honour Society (the equivalent of Yale's Skull and Bones)." But Skull and Bones is a secret, social society; its members are elected by the existing members, and their activities are not generally known. The Scarlet Key Society was an honor group of campus leaders who wore distinctive sweaters and who ushered at university events such as football games and concerts.

Lewis H. Goldman
Washington, D.C.

Gross Point

IN MICHAEL GROSS'S ARTICLE ON STEVEN Meisel ["Madonna's Magician," October 12], he said that I told him that when hanging out with Meisel and Richard Sohl "together, I found them a little scary." On the contrary, I found hanging out with Steven was a riot! We had lots of fun together.

Deborah Marquit
Manhattan

IF *New York* THINKS THE CURE FOR OUR boredom with Madonna is a story on her photographer, Steven Meisel, think again. Also, notwithstanding Michael Gross's assertions to the contrary, Meisel—especially when he wears that stupid fur hat—does not look particularly fashionable. I think he's a total dweeb.

John Mortimer
Manhattan

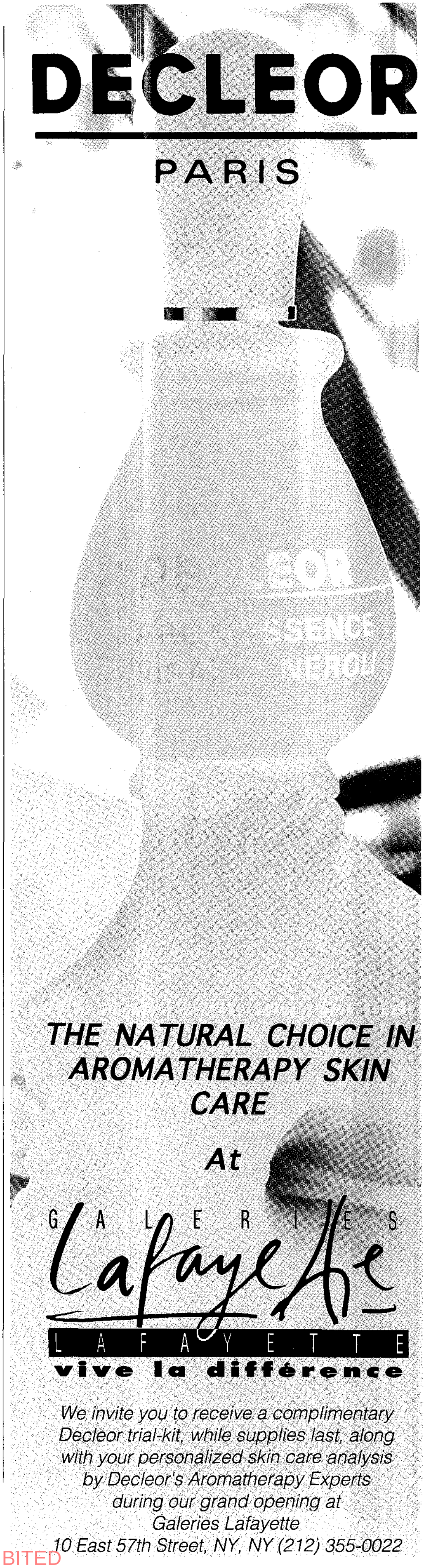
Ruthless People

JOHN TAYLOR'S COLUMN "THE DRANO MURders" sickened me ["The National Interest," August 10]. To think that these mutants were allowed to live so long after they committed those awful crimes! I think the judge should have scared the living daylights out of William Andrews and Pierre Selby before sentencing them by threatening to lock them in a room with the victims' relatives, who would be armed with guns, Liquid Drano, and masking tape. That bastard Andrews had the nerve to say that one of the victims was full of self-pity!

Honor Ferree
Rockaway, N.J.

I WAS SHOCKED THAT IT TOOK SO LONG FOR Pierre Selby and William Andrews to be executed (more than ten years for Selby, almost twenty years for Andrews). I won't even try to imagine what it cost taxpayers in legal fees and maintenance costs for these two criminals.

Douglas E. Houghton Jr.
Hollywood, Fla.



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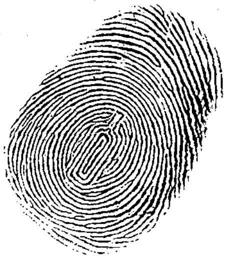

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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

REVVED UP FOR THE REVEREND...*THE NEW YORKER* DOESN'T AD UP...BARNEYS IS BOLLIXED

JESSE JACKSON MULLS NAACP JOB

Jesse Jackson is talking with the National Association for the Advancement of Colored People about becoming its new leader. The NAACP has been looking to replace retiring head Dr. Benjamin Hooks. Jackson, who has been campaigning on behalf of Democratic presidential candidate Bill Clinton, is the current front-runner.

There is, however, some disagreement within the group about the controversial Jackson. "Some of us, such as myself, feel that at least a short-term marriage between the Reverend Jesse Jackson and the NAACP would be good for both parties," says former Manhattan borough president Percy Sutton, who's on the search committee. "He is a dynamic person that the NAACP could use. Some of its members have become stagnated. . . . The NAACP can serve as a home and provide an infrastructure that [Jackson] needs." But some board members, Sutton says, "worry that they can't control Jackson."

"My job," explains Sutton, "is to convince him that he needs us as much as we need him." Is Jackson being persuaded? Says Sutton, "Let's just say he's listening."

Jackson's spokesman says he knows nothing of the talks.

BOXING GLOVES OR KID GLOVES FOR QUAYLE?

Warner Bros. is trying to put the kibosh on the Murphy Brown–Dan Quayle flap.

The company, which produces the hit sitcom, recently forbade Barneys New York to decorate one of its windows with images of the sitcom-generated furor, says a source.

Every Christmas season, Barneys puts likenesses of newsworthy characters in its windows. This year, creative director Simon Doonan wanted to depict the Murphy Brown feud, and got a release from actress Candice Bergen to do so. Warner Bros. requested final approval. "[Barneys] submitted a sketch in which Murphy would be watching TV and Quayle would be the character inside the set, but Warner's lawyers rejected it," says the source. "Then they submitted one in which Quayle would be a discarded ventriloquist's doll. That was also rejected. Ultimately, [Warner] said there could be no mention of Dan Quayle whatsoever. Barneys was concerned about the validity or interest of a Murphy Brown window that made no reference to Dan Quayle, so they're not doing the window at all." A Barneys spokeswoman wouldn't comment.

"We chose not to approve the political aspect of this," says Laura Sharp of Warner's legal department. "This is old news, and we'd like to move on. We stand for artistic freedom. . . . [But] we have people of both [parties] here, and the media have gone beyond what is respectful. Speaking personally, I think too much has been made of a few comments the vice-president made."

TRUMAN STOPS THE BUSH BUCK—AGAIN

Margaret Truman still seems to disapprove of the Bush campaign. After watching about ten minutes of the second presidential debate at an American Society of Newspaper Editors dinner, the daughter of Harry S Truman got up and left, saying she "had seen enough of this," says a source.

In a Washington *Post* op-ed piece that appeared on August 27, Truman blasted President Bush for likening himself to her father, the thirty-third president of the United States.

Through her agent, Ted Chichak, Truman says that she left during the debate because there was "something else she had to do."

TINA'S PUMPED, BUT ADS SLUMP

Publicity for *The New Yorker* may be at an all-time high, but advertising certainly isn't. When Tina Brown brought out her first issue, dated October 5, much was made of the fact that it carried 36 more pages of ads than the issue from the same week in 1991. But according to the latest industry reports, subsequent issues have been down considerably. "Even including her debut issue," says one insider, "advertising in the first four issues of Tina Brown's *New Yorker* has been down by more than three pages."

"Since Tina has come aboard, we have decided not to run [certain] special-advertising sections that don't complement the editorial product," says *New Yorker* publisher Steve Florio. "By the end of the year, we expect to be up by 1 or 2 percent."

THEY'RE JUST NOT WILD ABOUT HARRY

The Helmsleys' troubles are far from over. A management firm owned by Harry Helmsley—

ASSOCIATE: JAN GELMAN

CANDICE BERGEN

JESSE JACKSON

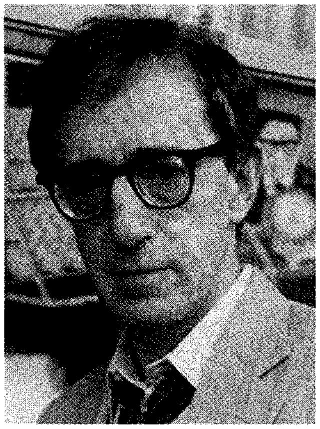
LEONA HELMSLEY

Photographs: top, Greg Gorman/Gamma-Liaison; center, Terry Ashe/Gamma-Liaison; bottom, Rick Maiman/Sygma.

BRIDGE OVER TROUBLED WATERS...PROSE AND CONS...AN ALLEN WRENCH...A FOX 5 FUROR

JOHN ROLAND

ANTON CHEKHOV


WOODY ALLEN

who was ruled too infirm to stand trial with his wife, Leona (who is serving a four-year term for tax evasion in Danbury, Connecticut)—is embroiled in a messy legal battle. The residents of an Upper East Side cooperative building are suing to recover more than $100,000 in what they claim are unauthorized payments.

The 301 East 78th Street building was managed by Helmsley's Brown Harris Stevens firm from 1984 to 1990. The co-op's lawyer says the building fired the firm because of "general unhappiness." Among other things, he says, the firm paid for a sidewalk bridge's security system for months after the bridge had been removed—at a cost of approximately $36,000. The lawyer adds that he tried to settle out of court but the firm declined to cooperate, so a lawsuit was filed last year. "I've given my deposition," says Edgar A. Falk, the former president of the co-op, "but they keep putting off giving theirs."

"We've denied any wrongdoing," says the firm's lawyer, Claude Castro, who adds that the deposition has been delayed because "we had to track down the agent who worked for Brown Harris."

DID JOHN ROLAND KISS UP TO QUAYLE?

Some *Fox 5 N.Y.* staffers are upset with the station's coverage of the final presidential debate, says a source. Anchorman John Roland had a potential coup when he got an exclusive interview with Dan Quayle for the ten o'clock news, but, as one staffer put it, Roland "threw him only softballs." Then the station showed a taped analysis by Barbara Bush and, later, another discussion with Quayle along with a segment on Gennifer Flowers. "John Roland is a big fan of Dan Quayle and George Bush," gripes the insider. "He's got pictures of them taped up all over his office."

"He also has pictures of Alan Cranston and Ed Koch, who are Democrats," retorts Ted Faraone, Fox's spokesman. "The fact is that for every Republican [in the post-debate coverage], there was a Democrat," he says, adding that the station balanced the Quayle segment by interviewing Bill Clinton's communications director, George Stephanopoulos.

"I don't believe that whoever you talked to works here," says Roland. "I can't believe that anyone here would say something so hurtful to me and to all of us collectively. There's not a better shop in town than here at Fox 5. . . . Our longevity is based partly on our objectivity, and everyone here knows that."

TIMES TUTOR GIVES 'BIZ' SOME FIZZ

Some egos were bruised at the business section of the New York *Times* when a writing coach was appointed to teach reporters how to spiff up their prose. Joan Motyka, who also serves as an assistant to the business editor, has been giving seminars during lunch hours and after work. "Business writing can be clunky," says one source. "And more than any other department at the *Times,* this one needs work."

But spokesman William Adler says the business section wasn't singled out and adds that the classes are voluntary. "This is the first time we've appointed a writing coach," he says. "It's a pilot program, but if it meets expectations, we'll try it in other departments."

WOODY WORK HITS A BUZZ SAW

Woody Allen still isn't winning any popularity contests.

The once-beloved filmmaker has been shooting his next movie, *Manhattan Murder Mystery,* on location around New York City but has had to interrupt filming a few times within the past few weeks because of hecklers, says a source. "He was shooting in front of Bryant Park with Diane Keaton," says one witness. "And people kept hollering at him, calling him a child molester."

"There hasn't been an inordinate amount of set problems," says Bob Greenhut, the movie's producer. "If you shoot in New York City, there's always a certain amount of crowd control. It's been an interesting year—let's face it—for Mr. Allen and friends."

VOIGHT AND DALY DO SIT-UPS AT DAWN

Jon Voight and Tyne Daly are working overtime to get in shape for their upcoming roles on Broadway in Anton Chekhov's *The Seagull,* which opens next month. Rehearsals start each morning at eleven, says a source, and the two stars have asked the nearby Prescriptive Fitness Gym (which is partially owned by *Saturday Night Live*'s Dana Carvey) to open at 5:30 A.M.—an hour earlier than usual—so they can work out.

"Dr. Gary Prince, who runs the place, gets there to work with them," says a source. "He personally puts these guys through their paces."

Spokesmen for the stars had no comment. "You need to be in good shape for any production," says Gary Springer, a spokesman for the play. "Actors need to be in good shape. Acting is stressful."

Photographs: top, John Barrett/Globe Photos; center, Bettmann Archive; bottom, Joseph Herrara/Sygma.

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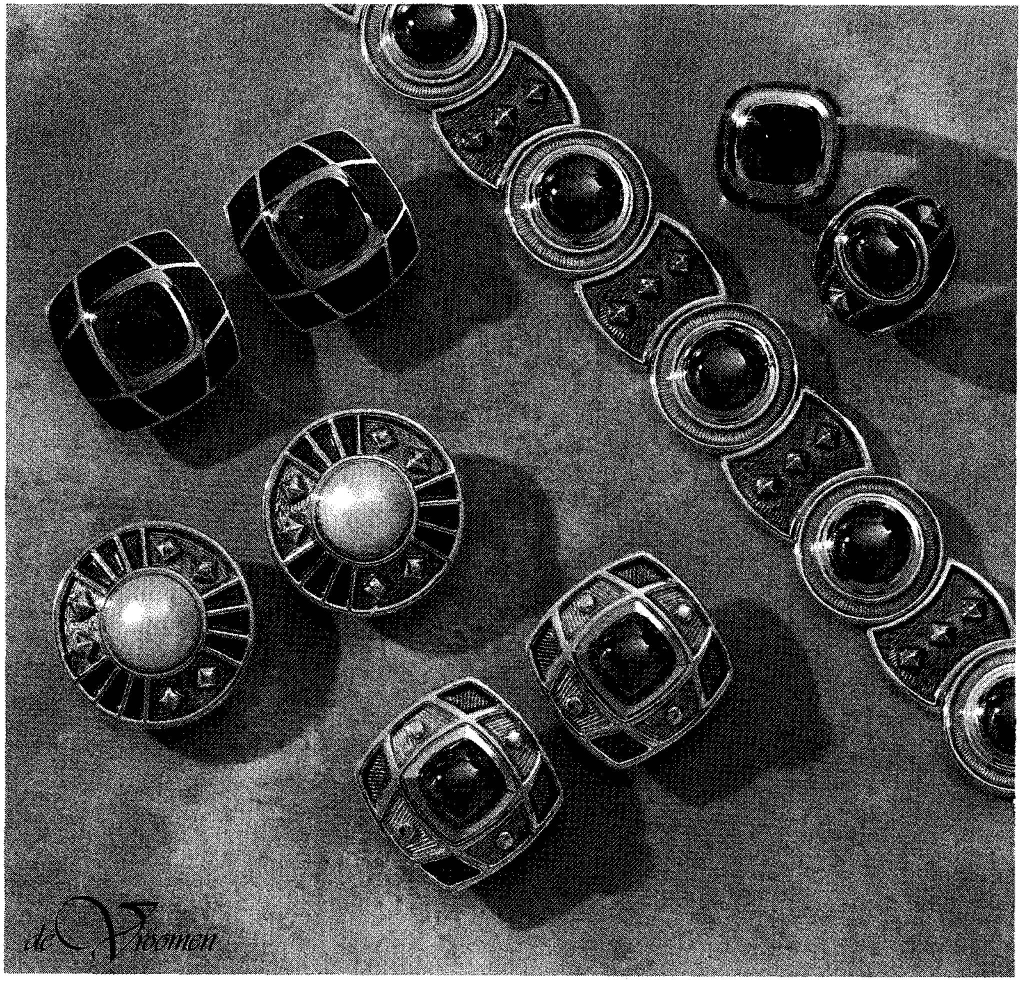

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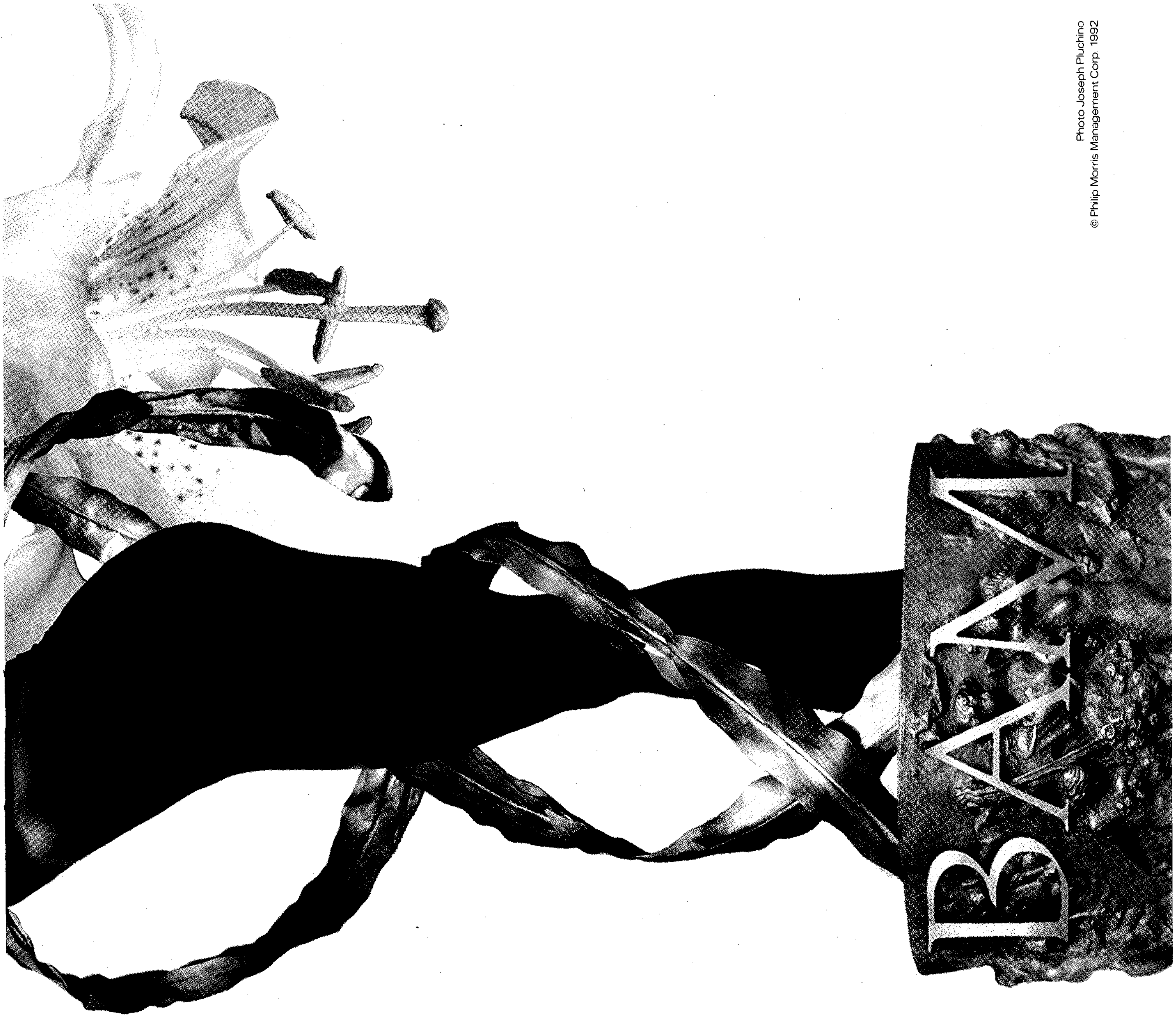

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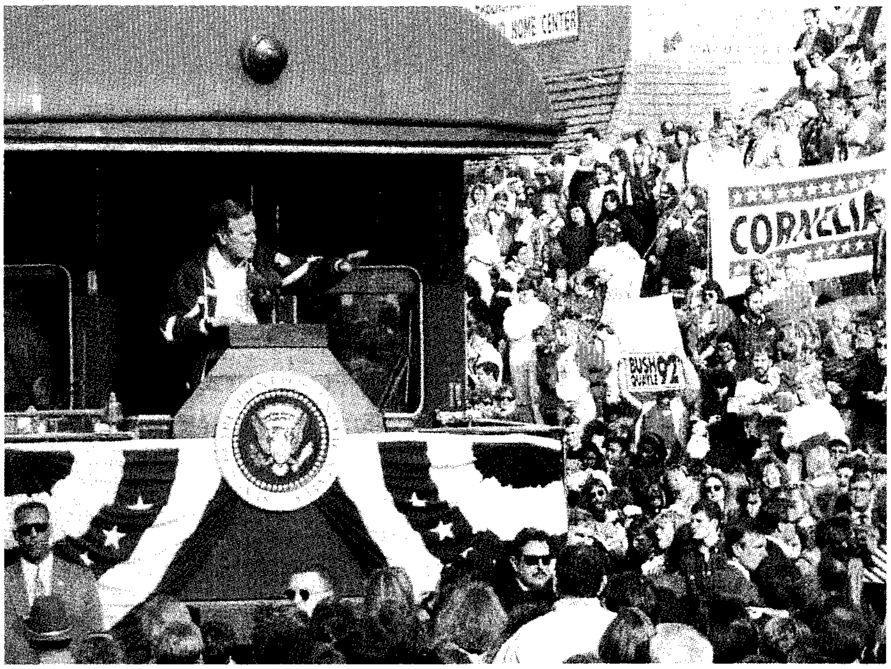

SPIRIT FIX: *Bush campaigning in Georgia last week.*

REPUBLICANS ROOT FOR DEFEAT

THE MOMENT, A SMALL ONE, OBLIQUE AND spontaneous, did not make it onto television or into the papers. But it nonetheless revealed—more clearly, perhaps, than anything else George Bush has said or done recently—how he feels about the way the election has been going. And because of the kind of feeling it was, and because Bush is not in the habit of putting his feelings on display, it was also a genuinely touching moment.

Last week, Bush boarded a handsome turn-of-the-century railroad car in Atlanta for a swing through southern states he had scarcely bothered to visit in 1988. He was greeted with an enthusiasm bordering on the ecstatic. At the small towns where the train stopped, *everyone*—the old folks with coats over their bathrobes, the feed-mill workers wearing protective plastic hair nets, the uniformed high-school bands, and the pom-pom-waving cheerleaders—turned out for the president. On country roads, people pulled over their pickup trucks and climbed out to wave. At one point, out in the middle of nowhere, two children stood in the lush green kudzu that runs rampant beside the tracks, holding up a BUSH/QUAYLE sign.

The outpouring of support, the beautiful landscape, the picturesque train stations, were all undeniably exhilarating, and late in the afternoon at a north Georgia town called Cornelia, Bush seemed to become almost overwhelmed by it all. He had given his standard speech—on the official White House itinerary, it was just called "remarks"—and stepped away from the podium, but the applause was so exuberant that he returned.

"Thank you so much. I'll never forget it," Bush told the crowd. The applause thundered on, and Bush himself seemed surprised by its persistence and intensity. "Thank you," he said once more. "This gets me fired up for the next one." He stepped away again; then, when the applause continued unabated, he movingly, revealingly, added over the din, "I can't tell you what this has done for my spirits."

It's not hard to imagine just how low George Bush's spirits have sunk, how parched he has become for any show of encouragement. For almost a year, practically everything about the president—his syntax, his handling of the economy, his vice-president, his convention, his campaign tactics—has been subjected to the most withering criticism. While the president has attributed this criticism to the biased media, it has less to do with ideological differences than with a politically neutral evaluation of his performance in office; some of his harshest critics, such as George Will and William Safire, are conservative Republicans. And just about all of them believe he will be defeated.

For an incumbent president to lose an election has to be one of the most piercing and public humiliations imaginable. But for Bush, if he is defeated, it will seem especially cruel, a massive act of thankless disloyalty by the American people toward a man who prizes loyalty and friendship above all else and who has spent almost 30 years loyally serving the people who now seem about to reject him.

And it is rejection of the most personal sort. For White House officials, one of the most appalling facts to emerge from their internal polls is that voters prefer Bush's positions on the issues to Bill Clinton's when they are presented unadorned. But when Bush's name is attached to the positions, the number of people in favor of them drops dramatically. "It's an incredible irony," says one White House aide. "People like what Bush stands for, they just don't like Bush the man."

But what is truly ironic, given Bush's personal unpopularity, is that his campaign strategy has been to personalize the race, while Clinton's has been to stick to the issues. By making "character" and "trust" among his central campaign themes, and arguing that he ought to be re-elected because his supposedly superior character makes him more trustworthy, Bush has been asking people to vote for "Bush the man" when it is "Bush the man" they dislike. The logic he himself offers for his re-election is self-defeating.

Consequently, the president's support at the moment consists largely of the Republican core, the people voting for the party irrespective (virtually) of the man who leads it. "Why am I voting for Bush? I'm a right-wing Republican; what can I tell you?" said Gary Zuyus, a middle-aged heavy-equipment supplier who had come to the Cornelia rally.

Interestingly enough, the ideological avant-garde of the Republican Party is actually looking forward to a Bush defeat. If Bush loses, it is Clinton who will be forced to deal with the problems created by the deficit, which was the result of Republican fiscal irresponsibility in the eighties. Since it is highly unlikely that by 1996 the deficit can be reduced sufficiently to eradicate the economic problems it is creating, the Republicans could retake the White House that year by blaming the still-underperforming economy on the Democrats.

It seems inconceivable that any Republican would actually admit to such a line of thinking, but William Safire did just that in his recent *New York Times Magazine* article on Bush: "If we are convinced

Photograph by AP/Wide World.

that the first Bush term was largely a flop, and that the next four years would be riddled with that same lack of domestic discipline—then even loyal Republicans will bail out, on the theory that a failed second term might cripple the party's prospects for a generation. If we are to sink with centrism, goes that line of reasoning, *better let the Democrats bear responsibility*" (emphasis added).

And why, in the view of the ideologues, was Bush's first term a "flop"? It was, of course, because he supposedly abandoned Reaganomics. "He didn't even *try* supply-side economics," George Will said of Bush recently, in much the same tone with which Marxist theoreticians complain that the Soviets never tried *real* Communism. Federal spending, it is true, has grown under Bush, but that is due, among other things, to increased borrowing to pay the interest on the debt Ronald Reagan ran up and to the S&L bail-out, which became necessary after Reagan deregulated the savings-and-loan industry. And government spending, as conservatives seem eager to forget, increased even more rapidly during the supposedly golden age of Reaganomics than it has under Bush, since, while cutting taxes, Reagan failed to curtail middle-class entitlements while accelerating military spending.

And so Safire is right: A second Bush term could sink the party's prospects for a generation. But it would not be, as he suggests, because Bush continued to deviate from Reaganomics. It would be because the country's lingering economic problems were inexorably connected in the public's mind to the sixteen years of uninterrupted Republican policies. After all, the stalled economy is due less to Bush's "lack of domestic discipline" than to Reaganomics, which abandoned the Republicans' tradition of fiscal responsibility—from William Taft to Gerald Ford, a central priority was a balanced budget—for the mad belief that tax cuts were the answer to everything, including deficits.

Thus, from a historical point of view, it might be better for the Democrats if the Republicans remained in office for the next four years while the country suffered through the misery the Reagan deficits have created. If the Democrats take office, the Republican ideologues can maintain the purity of the Reaganomics myth (which they couldn't do if Bush were re-elected and devoted himself to tax cuts, and the deficit continued to grow). Returning in 1996, they can claim that the country's salvation lies in the resurrection of supply-side economics. (Jack Kemp and Vin Weber are already positioning themselves for this eventuality.) In pursuit of that goal, the conservative core is only too happy to sacrifice George Bush, who in 1980 abandoned his own convictions about "voodoo economics" in order to be allowed to join its crusade. ▬

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GETTING IT RIGHT

THE NETWORKS AND THE CAMPAIGN

GEORGE BUSH TURNED TO BILL CLINTON IN the second debate and offered the presidential take on the governor's economic plans—"$150 billion in new taxes; spend another 220." When Clinton's turn came, he hardly blinked. "Thank goodness the networks have a fact check so I don't have to just go blue in the face anymore," Clinton declared. "The networks all said, 'That's not true. . . .' "

It's a strange and exhilarating campaign when one of the candidates can let the evening news do his heavy lifting for him. Some of Clinton's forbearance was due to his front-runner status—in politics, as in poker, the winners smile; the losers cry "Deal." But the Democrats' apparent grasp on the election after three straight Republican victories isn't the only role reversal this year.

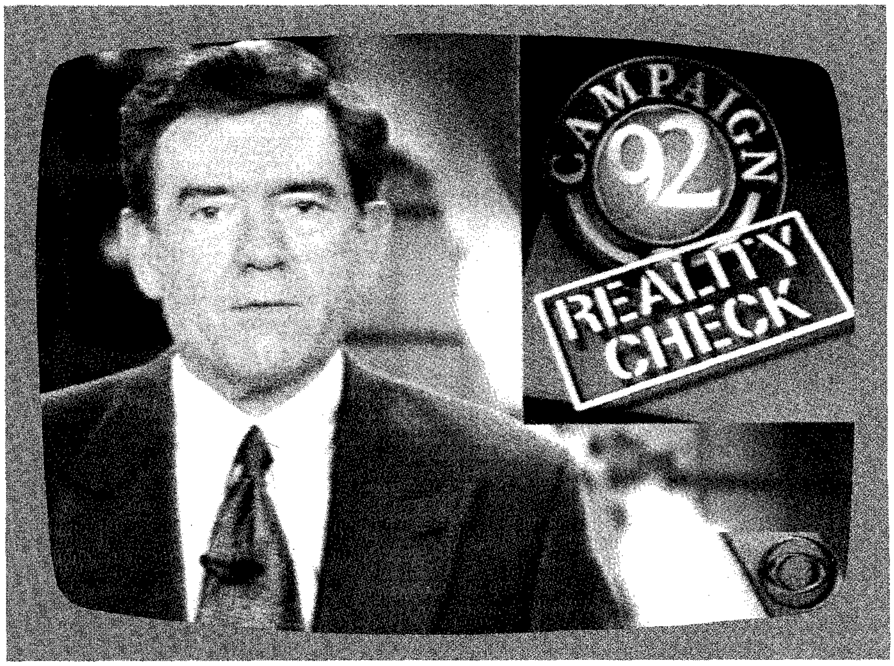
As campaign '92 winds down, it's clear how the old media-information complex—the three traditional networks, the prestige newspapers like the New York *Times,* and the news magazines—has changed the way it covers presidential elections. The results have been dramatic, particularly at ABC, CBS, and NBC: The networks have produced perhaps their best contextual campaign reporting of the 40 years since television started bringing presidential races indoors to living-room screens.

Of course, some argue that the coverage couldn't have got much worse, given the media's 1984 and 1988 performances. Even the men and women who run the network news programs acknowledge that the traveling press was taken for a ride in the past few elections, a prisoner of the candidates' canned theme of the day (flag factories, furloughs, and staged photo ops). "We were captives of the bus. We got sucked in," says Steve Friedman, executive producer of *NBC Nightly News.* "I don't think we examined anything except what the candidates were doing."

One measure of the press pack's independence this time is its distance from the event of the day. "We're not afraid *not* to be on the bus," says Susan Zirinsky, political editor of CBS News (and the model for the Holly Hunter character in *Broadcast News*). "We've stepped back. We don't do 'the day.' We look at issues."

Part of this new high-mindedness was forced on the old-line networks. Shrinking budgets cut into the old freewheeling ways; local TV news and CNN offered the campaign event of the day before the network shows were broadcast.

But the biggest competitive shove came from the so-called new media. The 1992 race not only followed the 40-year trend toward a made-for-TV campaign; this time, the primaries and general election took place a lot of the time on fresh territory, the soft-news ground—the call-in shows, the morning interview programs, and the candidates' joint prime-time appearances (more *Donahue* than Oxford-rules debate, and better for the change). The hard-news TV shows—and the prestige newspapers and newsweeklies—then served it up again. When Ross Perot announced to Larry King that he was available to run, the network news shows went to the video of King's show. They've been replaying such soft tape ever since.



THE SURE THING: *Rather and others tried to fact-check the rhetoric.*

ABC's Peter Jennings, for one, sees the upside in the change. *World News Tonight* could harvest stories from 30 or 40 minutes of call-in footage or morning-show tape, rather than from fifteen seconds of the candidate coming down the ramp, cocooned by Secret Service agents and campaign handlers. "We had better materials to work with this time," Jennings says.

The biggest change for voters this year was in how the "old" media used these new products as a point of departure, to offer a different kind of coverage. When the Bush campaign put its "tax and spend" spin on Clinton's proposals, or when Clinton trumpeted the Arkansas "miracle," the networks stopped the tape physically. They analyzed the claims point by point in a way that had previously been the sphere of editorial-page commentators and the newsweeklies. In fact, a kind of Doppler shift has occurred, with each old medium moving over a wavelength or two, occupying someone else's old space—and pushing everyone into a new role in the campaign universe.

The CBS Evening News called its analyses "Reality Check" and used a graphic device that evoked the old *Good Housekeeping* seal. Sometimes "Reality Check" seemed gimmicky—after one or another of a candidate's statements about the "record," Dan Rather exclaimed, "Time out!" But then Rather introduced an analysis of what the candidate had said, followed by the facts. These pieces were usually well researched and given ample airtime.

Similarly, *NBC Nightly News* used the candidates' day as the beginning of its own work. Correspondent Bob Kur did "Voice of the People," interviews with voters after the candidate had come and gone. Other NBC segments examined the political spots ("Ad Watch") or explored one major theme in depth ("America Close-up").

On *World News Tonight,* ABC adapted its long-form feature "American Agenda" to examine big questions like the conversion of California's defense industry. The junior staff traveled with the candidates, while the political specialists, including Jeff Greenfield and Cokie Roberts, gave

Photograph courtesy of *CBS Evening News.*

overviews and expounded on trends.

Longer-wave analysis, overview, and sum-up used to be among the principal activities of *Time* and *Newsweek* (and, to a lesser extent, *U.S. News & World Report*). This year, the newsweeklies read more like the opinion magazines and the essay-minded monthlies in their campaign coverage. The Doppler effect had the curious result of tipping *Newsweek,* for example, in the direction of *The New Republic.* Issue after issue, *Newsweek* handed readers a full house of columnists; there was so much chin-tugging opinion, the hard-news coverage stopped in mid-magazine.

At *Time,* the organizing principle was different but the results often the same. The center well of longer articles pushed *Time* in the direction of *Harper's* or *The Atlantic*—"thoughtful" magazines that are laid on the coffee table with the promise "I'm certainly going to get to that essay on lying [or immigration]." When they wanted to, however, *Time* and *Newsweek* went after the news. Both held their presses to include cover photography and snappy accounts of the first, Sunday-night, debate—a ghostly transmission-across-space from the old newsweekly days.

Perhaps the strangest Doppler shift occurred at the New York *Times* and the Washington *Post.* With the campaign being staged during "soft" time on King et al., with wall-to-wall analysis on television, and with the news magazines full of essays and commentary, the prestige papers seemed to have few options of their own. The *Times* was still the old *Times* to some extent; it reprinted the transcripts of all three of the presidential candidates' debate performances, and it ran major takeouts on welfare reform, the environment, and health insurance.

But the *Times* also decided that it must be a crowd-pleasing showcase for "stylish writing." Maureen Dowd was supposed to bring a generational thrust to stories. Thus, Dowd likened the candidates to TV characters and to the types we all presumably knew in high school (class president Bill Clinton, greaser Jerry Brown, etc., etc.). "She's interested in TV and motion pictures, so you see in her writing allusions to popular culture," says R. W. Apple Jr., the incoming chief of the *Times's* Washington bureau. Another writer showcased by the *Times* during the campaign was Michael Kelly, who was from *The New Republic.*

While the *Times* tried to imitate some of the soft formats, the Washington *Post* shifted toward the other end of the spectrum. The two brightest reporters for the *Post* this campaign year were E. J. Dionne and Thomas Byrne Edsall. They also just happen to be the authors, respectively, of *Why Americans Hate Politics* and *The New Politics of Inequality,* two solid books that laid out in demanding linear print many of the themes of 1992 as the campaign year began. ▬

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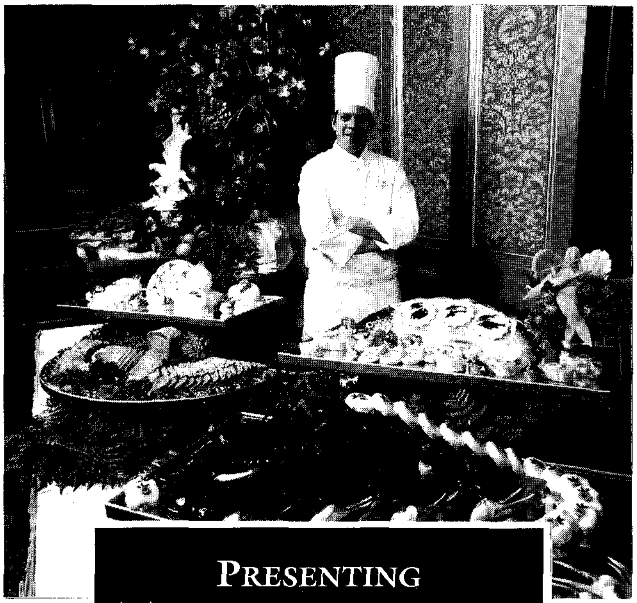

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BANKING BROUHAHA

DEBUNKING THE CRISIS

IS A NATIONWIDE BANKING CRISIS ABOUT TO erupt? Apparently so, to judge from the quickening tempo of warnings in the media—many extrapolating data in a controversial new book on the banking industry.

Last week, the subject lurched into full public view in the middle of the third and final presidential debate, as Ross Perot challenged George Bush to come clean with what Perot implied was a conspiracy by the administration to keep a lid on the crisis until after the election.

"If that's true, just tell me now," announced Perot. "I'm grown up, I can deal with it. I'll pay my share. But just tell me now."

In fact, there isn't much evidence that a cover-up is under way. For one thing, the magic date that's being mentioned as the likely kickoff for the crisis—December 19—is merely the date when a law that was passed last year requires regulators to begin closing down banks that are technically solvent but for all practical purposes cannot survive much longer. A source in the Federal Deposit Insurance Corporation tells me there are probably 80 or so such institutions due to be shut down under the law; after December 19, the regulators will have no choice but to begin taking action.

EQUITY TO ASSETS

	1991* (Actual)	1991* (Optimistic)	1991* (Pessimistic)	1992** (Actual)
MARINE MIDLAND	6.13%	2.47%	-0.72%	10.43%
WELLS FARGO	5.94%	5.46%	-1.06%	10.31%
MNC FINANCIAL	5.32%	2.06%	-6.10%	10.26%
SHAWMUT NATIONAL	4.61%	3.76%	-0.96%	10.25%
MIDLANTIC	3.34%	0.28%	-7.41%	9.00%
MICHIGAN NATIONAL	7.11%	6.21%	-0.59%	8.75%
UJB FINANCIAL	6.16%	4.95%	-0.66%	8.36%
CHASE MANHATTAN	5.28%	2.64%	-0.21%	8.05%
CITICORP	4.28%	0.70%	-1.71%	6.05%
SECURITY PACIFIC	4.28%	2.60%	-2.41%	N.A.***

According to two controversial adjustment formulas ("optimistic" and "pessimistic") in Banking on the Brink, *these ten bank holding companies were facing insolvency based on 1991 data. But a year later, all are much healthier.*

*SOURCE: *BANKING ON THE BRINK*, TABLE B-1. **SOURCE: FDIC COMPUTATIONS FOR *NEW YORK* MAGAZINE.
***SECURITY PACIFIC WAS MERGED INTO BANKAMERICA THIS YEAR AND NO LONGER EXISTS.

Nor is there much reason to worry that a wave of defaults will sweep over America's other 11,685 commercial banks once the election is out of the way. The truth of the matter is, the nation's banks are healthier today than in years, and their buoyant stock prices are proof that investors expect the trend to continue.

Since January, the Dow Industrials have gone exactly nowhere, beginning the year at 3200 and closing last week at around 3190. During that period, the stocks of Chemical, Chase, and Citicorp have experienced sharp gains, and many other once-lagging banks have also turned in impressive results.

Why the surge? Last week brought the answer in abundance, as more than a year of falling interest rates and widening "spreads" between the cost of funds and the return on investments has helped send reported bank earnings for the third quarter through the roof. Thus, Chase Manhattan reported a 29 percent rise in profits over the same period of 1991. Profits were up by more than 20 percent at Chemical, while Citicorp, Norwest, Nationsbank, Mellon, J. P. Morgan, Continental, KeyCorp, and several others also reported gains.

"The business fundamentals for this industry are really improving," says Frank DeSantis Jr., a banking analyst with Wall Street's Donaldson, Lufkin & Jenrette. "Earnings are going to keep on growing whether the economy takes off or not."

Bank balance sheets have also been improving. Last year, Congress passed legislation creating powerful new incentives for banks to increase the amount of capital they possess relative to the total loans and other assets on their books. To meet the new standards, banks have so far this year raised a remarkable $32 billion in new capital—more than $1 billion of it by Citicorp alone—and that money, too, is helping shore up the industry's prospects.

Add it all up, and industry analyst Ronald Mandle of Wall Street's Sanford C. Bernstein & Company foresees superior stock-market performance for banks in the year ahead no matter what happens to the stocks of other industries. Mandle likes Ohio-based Banc One, currently trading at around $46, BankAmerica at $44, Bankers Trust at $66, and Chase at $24. "There are few other places to find their kind of earnings outlook in today's investment climate," Mandle says. "We expect that bank stocks are going to continue to outperform the market."

All of this makes a controversial new book on the industry—*Banking on the Brink: The Troubled Future of American Finance*—look rather silly. The book, published by the Washington Post Company and written by two economists, Edward Hill and Roger Vaughan, is the second in a series that its publisher, Noel Epstein, describes as "briefing documents on issues of political economy." The first in the series—*The Age of Diminished Expectations,* by Paul Krugman—has helped make the MIT economist a leading contender for the Council of Economic Advisers if Bill Clinton is elected president.

Though *Banking on the Brink* is filled with tables and statistics, and carries a stratospheric $220 price tag that suggests an audience composed largely of corporate and institutional readers, it has gotten plenty of attention in the popular media. In recent days, there have been mentions on the network newscasts of NBC, CBS, and CNN, as well as stories in *USA Today,* the New York *Times,* the *Wall Street Journal,* the Philadelphia *Inquirer,* and the Washington *Post.* All have focused one way or another on the book's most pessimistic conclusions and extrapolated from there.

Unfortunately, at least some of the book's methodology looks skewed, to say the least. And this, in turn, has opened the way for both the American Bankers Association and the FDIC to attack the study as fundamentally flawed and perhaps even politically motivated to embarrass George Bush on the eve of the election—a charge that Epstein denies.

At least some of the complaints against *Banking on the Brink* do seem legitimate. For example, in an effort to show that bank balance sheets are worse than they appear, the authors used a questionable set of "optimistic" and "pessimistic" formulas to reduce all loan assets on the books to allegedly more realistic values in an environment of declining real estate. "Their discounts are just far too extreme," complains James Chessen, chief economist for the American Bankers Association. "They don't bear any relation to reality."

Under the study's "optimistic" scenario, the authors summarily marked down all foreclosed and repossessed assets on the banks' books by 80 percent, arguing that on balance, the assets will bring only 20 cents on the dollar when they're eventually sold off. Loans with payments 90 days or more in arrears were written down by 60 percent. Then these combined write-downs were subtracted from the banks' equity and loan-loss reserves, leaving what the authors claim is a true though still unacceptably "optimistic" picture of banking's actual net worth.

Under the study's more "pessimistic" scenario, nearly all other loans on the banks' books—whether healthy or not—were also marked down, this time by anywhere from 20 percent to 40 percent, and written off as well. By this approach, the ten multi-billion-dollar bank holding companies listed in the table on page 20—which the study describes as constituting the "core of the current banking crisis"—would in fact be insolvent and, according to the authors, should thus be shut down before their problems get any worse.

Yet simply using mid-1992 data to update the 1991 data in the book shows that the balance sheet of each of these so-called problem banks has dramatically improved. In the case of New Jersey–based Midlantic Corporation, for example, the strength of its balance sheet has nearly tripled, while that of Connecticut-based Shawmut National has more than doubled. Why put a bank that's improving out of business?

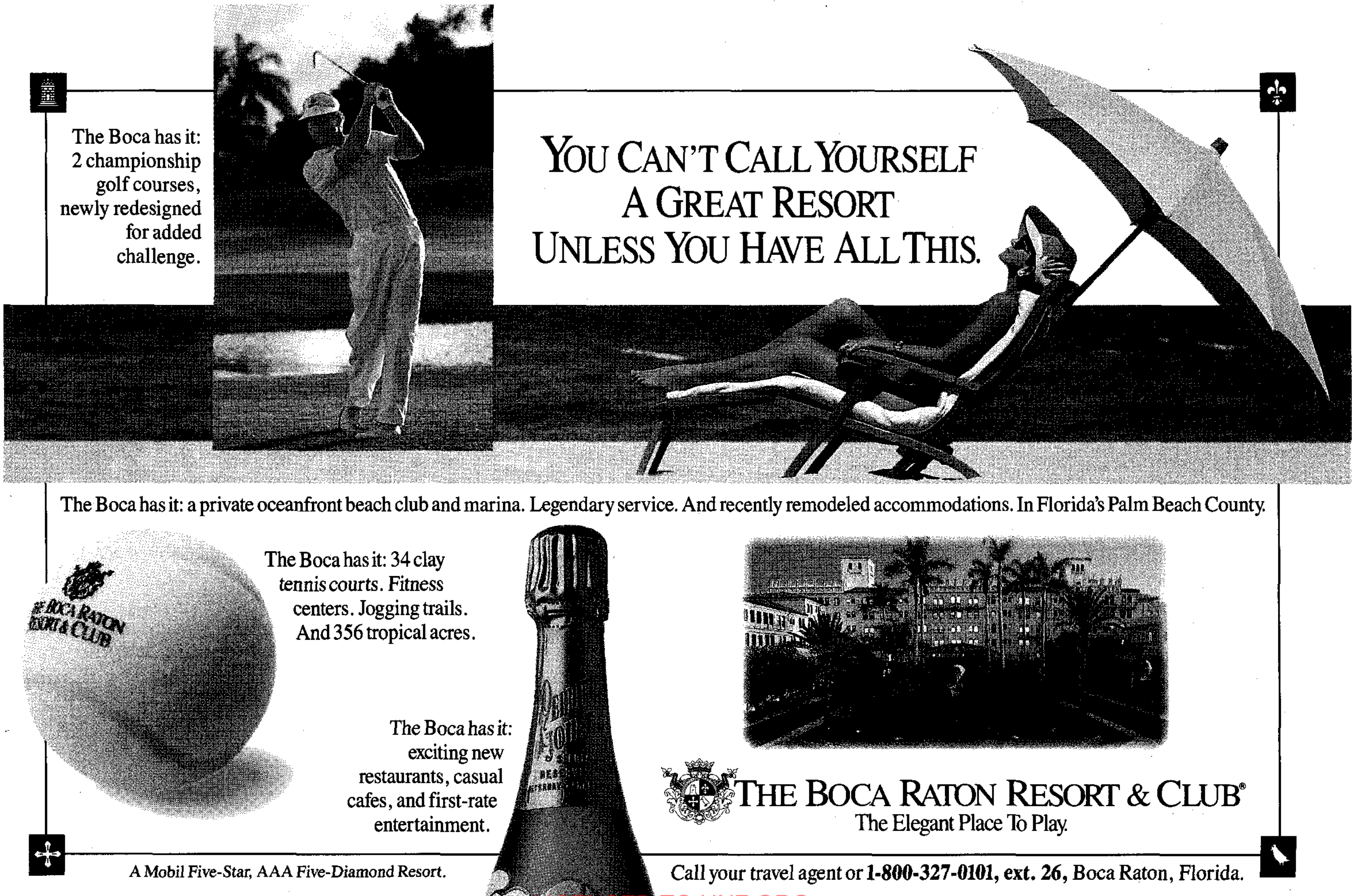
Nor does the study appear to allow for regional differences in real-estate markets. As bank analyst Bert Ely notes, the Southern California and New England markets are in trouble, but real estate in the Midwest remains healthy. Yet the study makes no allowance for the difference and arbitrarily writes down the value of all equally.

None of this means that banking's long-term problems are behind it. For one thing, at least some of the current improvement in bank prospects is coming from what looks to be little more than an opportunistic paper shuffle.

In it, more than a few banks seem to be taking depositors' money, for which they are paying rates as low as 3 and 4 percent, and investing it risk-free in long-term U.S. Treasury bonds that are currently paying more than 7.6 percent. A recent report by Wall Street economist Edward Yardeni says many banks have in effect thus become little more than "bond funds," with Treasury bonds and other government paper now accounting for nearly 22 percent of total bank assets, up from less than 15 percent three years ago.

That practice needs to be stopped, and pronto. One way or another, the next president has to remind the nation's bankers that they are in business to lend to individuals and companies in order to help the economy prosper and grow; their job is *not* to suck in cheap money from depositors and then use it to feed off the national debt.

Moreover, the banks would also be better off if their accounting showed investors the "current market value" (as opposed to simply the "historical cost") of the assets on their books. Why tell a potential investor that an asset acquired years earlier for, say, $10 million still has the same value today? The new value might be $20 million or it might be $5-million. Either way, the investor has a right to know. This is a fundamental point of the *Banking on the Brink* study, and it is unfortunate that its questionable statistical work and the phony doomsday hype that has greeted its publication have combined to divert attention from these serious, if less dramatic, concerns. ▬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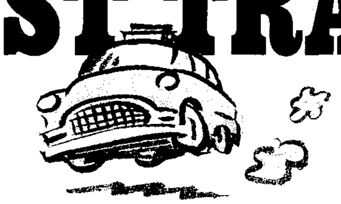


EDITED BY CHRIS SMITH

BRIEF LIVES

The Apparels of Pauline

WHEN PAULINE TRIGÈRE celebrated her golden anniversary on Seventh Avenue last month, even Mayor Dinkins stopped by to pay his respects. Arriving halfway through a retrospective fashion show starring the likes of Claire Trevor, Rosamond Bernier, and Barbara Taylor Bradford—most wearing their own vintage Trigères—Dinkins mispronounced *metropolis* several times and introduced the evening's "eminent" co-hosts Isaac Mizrahi and Donna Karan as Isaac Mirazhi and Donald Curran.

He got Trigère right, at least. Dinkins noted that Trigère was the first American designer to use a black house model. He could have added that her "Dear John" ads, addressed to publisher John Fairchild, who had banned her from the pages of *Women's Wear Daily,* were as brave as they were self-deprecating. But then, she's been telling it straight ever since arriving in New York from her native Paris in 1937, "because," as she puts it, "of a little guy named Hitler."

Sitting in her showroom, dressed in a black pantsuit studded with her signature gold turtle accessories, Trigère gives no quarter to those who would put the infatuations of the moment ahead of timeless style. "I try not to make an extravaganza, what I call the sleeve on the behind," she snickers. "Two circles on the boobs and a pair of transparent pants? To go where? Le Cirque?"

It wasn't like that when Trigère went to work for $65 a week for Hattie Carnegie, who also employed Jean Louis and Norman Norell. Trigère couldn't sketch. Her job was to turn sketches into dresses. "I don't want to boast," she boasts, "but Balenciaga didn't sketch, either."

Pauline Trigère in her showroom.

She started her business in 1942, two years before she became an American citizen. In the middle of the war, when New York fashion had to stand on its own, freed of French influence for the first time, this transplanted Parisienne thrived. Trigère's brother took eleven samples she had made ("which was all I could afford") across America on a Greyhound bus. Self-financed, she's been at it ever since.

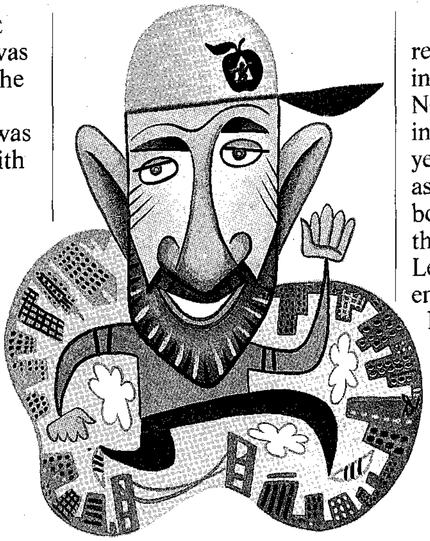
Trigère's designs evolved along with her customers' tastes but kept their essential style and sense. She pulls a gold cloque coat off a rack. "With this, two blouses, and a pair of pants, she can travel around the world," Trigère says. "It has nothing to do with the way we dressed twenty years ago." But neither does style as seen by Trigère relate to the revived excrescences that fill today's fashion magazines.

"Platform shoes?" She purses her lips. "Who can wear them? You can break your neck." MICHAEL GROSS

LOCAL HERO

LEBOW RUNS FOR HIS LIFE

TWO YEARS AGO, PEOPLE thought Fred Lebow was crazy for exercising. The man who created the New York City Marathon was confined to Mount Sinai with seemingly terminal brain cancer. "I wouldn't see anybody doing it," Lebow says. "But even hooked up to an IV pole, I would walk. Once I got rid of the IV, I would walk faster. Even run. Sixty-seven times around the hospital roof made a mile. I did it until they stopped me."



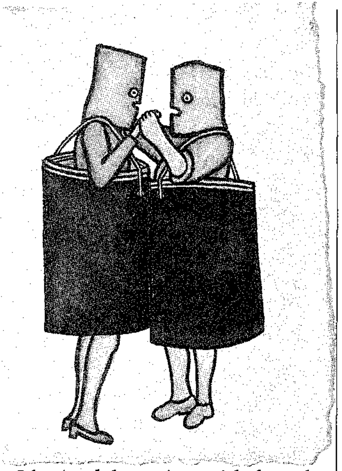
Thanks in part to his regimen, the disease is in remission—and on November 1, Lebow will run in his first marathon in five years. It will also be his first as a participant in the five-borough version of the race that traverses his hometown: Lebow, 60, used to save his energy for overseeing what has become the world's largest marathon. Although his pace has slowed, Lebow's confident he'll finish strong—that is, if he's not "too awestruck to concentrate. Hopefully," he deadpans, "I'll finish under five hours . . . 4:59:59."

For the third year, money raised by the New York City Marathon will go to cancer research. The "Pledge for Fred" drive will benefit Memorial Sloan-Kettering, where Lebow was also treated.

"This will be my last marathon," he says. "When I cross the finish line, I will kiss it, and I'll really feel that I've accomplished the most important marathon in my lifetime." ROB PATRONITE

Photograph by Robin Holland. Illustration by Robert de Michiell.

SoHo's Spin Doctors

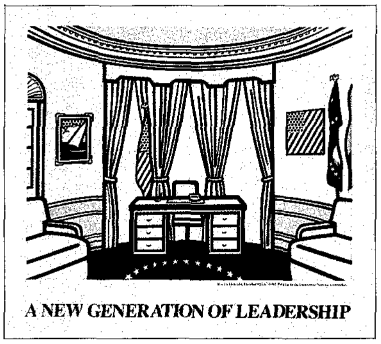


Ida Applebroog's untitled work.

ART FOR ART'S SAKE MAY be a beautiful premise, but fur-lined teacups won't get the Democrats elected next week. That's why sixteen big-name artists have swapped utopian aestheticism for utilitarian campaign slogans—at least until November 3.

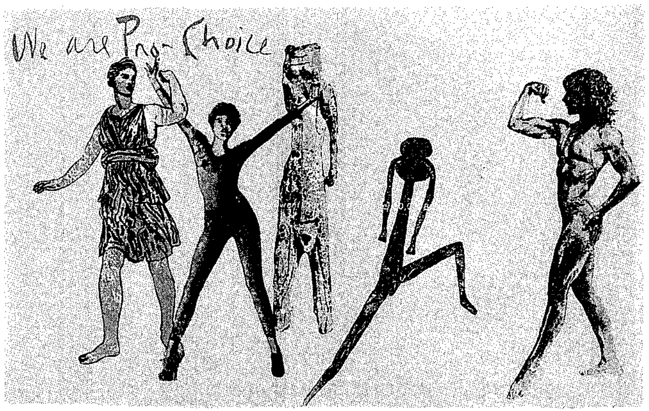
"We're in a cultural war," says Ronald Feldman, who owns Ronald Feldman Fine Arts in SoHo. "And artists are on the front lines." So Feldman has organized "Artists for Freedom of Expression," a project that boasts such elite bohemians as Jim Dine, Jenny Holzer, and Roy Lichtenstein. Through sales of original *objets* and prints, the project has already raised more than $750,000 for the Democratic National Committee, the women's council of the Democratic Senate Campaign Committee, and Citizens Vote, a nonpartisan group. With a contribution of $20 to $2,500, you, too, can get inside the artistic beltway.

The project's first print came from Lichtenstein and was available at the Democratic Convention: a Pop Art poster of the Oval Office that refers to both President Kennedy's nineteenth-century-naval-art collection and President Nixon's star-embroidered carpet. With its flag of dot-matrix stars and diagonal stripes, the $20 silk-screen flew high above the traditional Old Glory campaign posters.


A NEW GENERATION OF LEADERSHIP

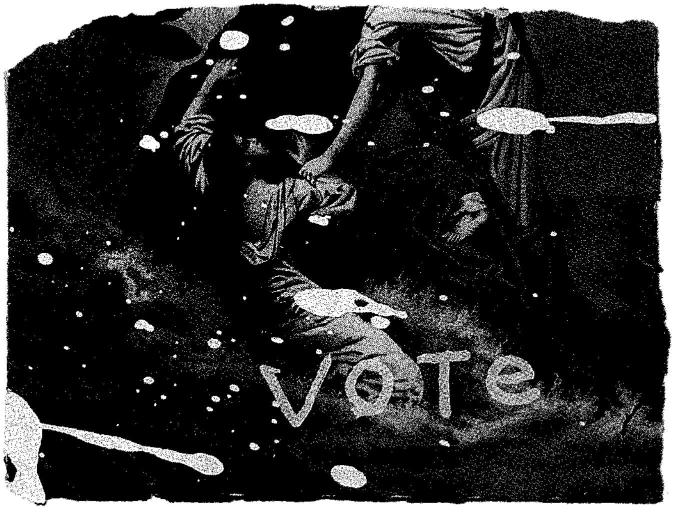
Lichtenstein's Oval Office.

Other artists signed up as the summer of campaigning wore on. "At this point, everyone is in a rage," says Ida Applebroog. Her anger was sparked by the Clarence Thomas hearings and further stoked by the Republican National Convention. Applebroog prefers to let her work speak for itself, but she's willing to admit that the two awkward figures dancing with potato sacks on their heads in her lithograph "could be interpreted as the Republicans."



Issues and images: Nancy Spero's We are Pro-Choice.

"The Democrats have exhibited a lot more interest in women's issues," says Nancy Spero. She's painted a pro-choice rally featuring five women—from the mythical Artemis to a modern bodybuilder—on a pink-is-for-girls background. Carrie Mae Weems uses dinner plates to make an up-to-date statement about the fragility of black life. " 'Civil rights,' " Weems says, "sounds like a twenty-years-ago thing." So she printed the streetwise saying COMMEMORATING EVERY BLACK MAN WHO LIVES TO SEE TWENTY-ONE on 75 white china dishes. Photographer William Wegman drapes the Stars and Stripes over one of his dogs—which could be interpreted as flag desecration or as a pledge of allegiance. Bad-boy painter Julian Schnabel seems to thumb his nose at the idea of artists' being inspired by two-party politics: He scrawls a deliberately sloppy VOTE across a reproduction of a Renaissance painting. Other artists don't exactly extend themselves to create political images. Jim Dine, who has painted, drawn, and printed dozens of bathrobes over the years, simply names one colorful wrap *Bill Clinton.*



Electoral collage: Vote, *by Julian Schnabel.*

William Wegman's Profile in Patriotism.

Feldman hopes the project raises $1 million by Election Day—about enough for the Dems to buy three 30-second spots during *Murphy Brown.* Who says art and politics don't mix? Whitney Scott

Photographs courtesy of Ronald Feldman Fine Arts, Inc.

BOOKSHELF

Tarts and Letters

I'M HAVING AN EARLY bruncheon with David Blum, author of *Flash in the Pan,* a wry, comic, and unsentimental look at the arc of fame and heat generated by one fashionable dining establishment. Blum is a brooding individual who is not yet comfortable with the mantle of fame that the book's publication has thrust upon him; maybe that's why, like Woody at Elaine's or Henny at the Carnegie, he feels at home at this unique location—the Argo, at 90th and Broadway.

"I like this place because when I make a reservation they hold a very nice counter stool for me," Blum says, stirring a diet Coke from the restaurant's reserve collection. "Often, they even leave the stool next to me empty so I can have plenty of elbow room." He pauses for a moment while a solicitous waiter brings him a second helping of meat loaf with all the fixin's. "The secret of a great restaurant is free refills on meat as well as coffee."

Other piercing insights into the restaurant business emerge in *Flash in the Pan* (Simon & Schuster; $21). The book chronicles the end of the hedonistic eighties as seen through the eyes of two entrepreneurial dreamers—Bruce Goldstein and Terry Quinn. The restaurant they created was the Falls, at the corner of Varick and Vandam Streets in New York's artsiest niche, SoHo. It was, for one brief and shining year or so, *happening,* a social nexus featuring everyone who was somebody or wanted to be—models, actors, writers, or just those intent on acquiring buzz by association. The place exploded into success in March 1990; almost as quickly, it began an inexorable decline into ruin, killed by the moribund Zeitgeist of the nineties. Blum follows the process from the early, glory days to the establishment's sad, desperate last gasp.

Author du jour David Blum.

The author, who is also a contributing editor at *New York,* speaks about the tortuous process of creating his book. "I worked twelve years on it," he says, "from the time I was a coed at Bennington." I find this rather odd, since I happen to know that Blum went to the University of Chicago, where he majored in English—which, he notes, "I still speak fluently."

As we mop up a couple of Boston cream pies from the Argo's famous cake carousel, Blum casually points out that *Flash in the Pan* would make a "perfect companion piece" to Madonna's new nonfiction tome, *Sex.* "The Madonna book will sell half a million copies—and thus so would mine." Passing the check on to me, Blum reveals that he's hard at work on his first recording project, tentatively titled *Neurotica.* GIL SCHWARTZ

SCHOOL DAYS

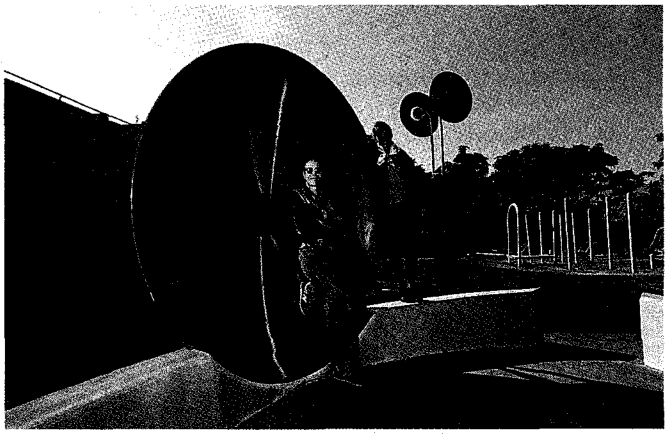
SONIC YOUTH

NOT EVEN THE SCREECH OF nearby subway trains and the all-day chorus of police sirens can distract the students of P.S. 23 from their playground equipment these days. The schoolyard, in the South Bronx, is now studded with sculptures that produce booming drumbeats and fun-house echoes.

Artists Bill and Mary Buchen, who built the interactive playground for $180,000, call it a "creative soundscape" and a "sonic Disneyland." The elementary school's students now spend recess whispering into saucer-size metal dishes that throw their voices ten feet or speaking into a waist-high microphone that makes their words rise creepily out of every sewer opening on-site. They can also play nine bronze drums that produce tones based on the North African dumbek—the outer rims make tight little *beks* when slapped; the centers give off resounding *dummms.* Or they can just relax and listen to the Burmese wind bells tinkling at the top of an otherwise menacing black chain-link fence.

The New York City School Construction Authority will incorporate dozens of other artworks into the 30 new schools it is planning to build in the next three years. The majority of the art will probably be offbeat tiles, statues, and multicultural murals—handsome, no doubt, but mute. EVE M. KAHN

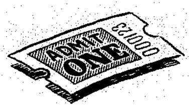
P.S. 23 students experiment with the playground's echo chamber.



Bill and Mary Buchen on their reverberating parabolic bench.

Photographs: top, Sandra Johnson/Retna; stylist: Julie Alford. Bottom, Ed Quinn.

H LINE O T



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

BOOKS

CORNELL CAPA

***Cornell Capa: Photographs:* The 75-year-old photographer and founder of the International Center of Photography has covered everything from the Israeli Six-Day War and Adlai Stevenson's campaign to winter in Hyde Park and Marilyn Monroe in *The Misfits.* (Bulfinch; $60.)**

Riso, Gioietta Vitale: A few of the 100 risotto and other rice-dish recipes are rather elaborate; others are perfect for tossing together with a few basics right after work. (Crown; $17.)

***Marlene Dietrich,* Steven Bach: The author of *Final Cut* turns from the movies to the inner workings of the movies to the star to whom Cocteau once said, "When you wear feathers, and furs, and plumes, you wear them as the birds and animals wear them, as though they belonged to your body." (William Morrow; $25.)**

MOVIES

The Honeymoon Killers: Gruesome as all get-out and made in 1969 for what now seems an impossibly paltry $150,000, this true-life story of two creeps went from obscurity to cult phenomenon without ever passing through success. At Film Forum through October 29.

"Dear Antonioni": All the great ones—and many of the not so great—are included in this retrospective of the Italian director. On October 28, it's 1959's *L'Avventura,* which shows Antonioni at his most elliptical (what *did* happen to Lea Massari on that island?) and most gorgeous (the black-and-white images just burn deeper with each viewing). At the Walter Reade Theater, Lincoln Center; 875-5600.

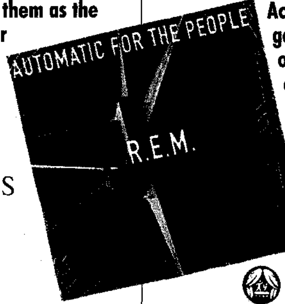
AVVENTURA
de Antonioni

TASTINGS

BY ALEXIS BESPALOFF

If you want a white that is *really* fresh, consider these crisp, appealing 1992 Chardonnays, just arrived from Chile: Caliterra, Santa Rita "120," Torres, and Undurraga ($7 to $8).

RECORDINGS

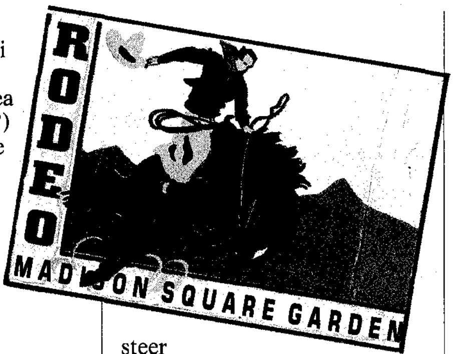


***Automatic for the People,* R.E.M. (Warner Bros.): Songs about suicide and politics? C'mon, guys, lighten up! Actually, this is a gorgeous if somber set of tunes, especially the countrified "Everybody Hurts," the rocking "Monty Got a Raw Deal," and the nostalgic "Man on the Moon."**

THEATER

The Destiny of Me (page 100): "Though it falls short of the higher reaches of art," writes John Simon, "it may be the most comprehending, and is certainly the most comprehensive, AIDS play so far."

SCENES

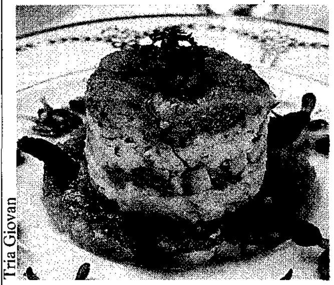


Stetson time: It's rare that New Yorkers get anywhere near a real, honest-to-God bronc buster, but the World's Toughest Rodeo should change that. This isn't any gentrified rodeo, either: The same performers and events, including bull riding, steer wrestling, and calf roping, will be part of the National Finals Rodeo in Las Vegas in December. At Madison Square Garden on October 30 and 31.

"The Cultural Elite Celebrates Family Values," at Laura Belle. The action? An auction of provocations by William S. Burroughs, Eric Fischl, Jenny Holzer, Michael Roberts, and Herb Ritts; dinner and outrageous acts by Ann Magnuson and Diamanda Galas. The dress? "Reactionary." The fee? Tickets are $125 to $300; call 924-3934.

ASK GAEL

What's knocked your socks off lately?


Tria Giovan

It's easy to lose track of Gray Kunz as he whisks away in the Old World stuffiness of Lespinasse, but discover his crabmeat salad in a perfumed puddle of tomato magic with sunflower sprouts; seared halibut with dill and cumin; chocolate-caramel-walnut deliciousness.

VIDEOS

***Beauty and the Beast* ($24.95): Disney's marvelous feature about the oldest love story in the world has great music and animation. You may even shed a little tear or two.**

FASHION

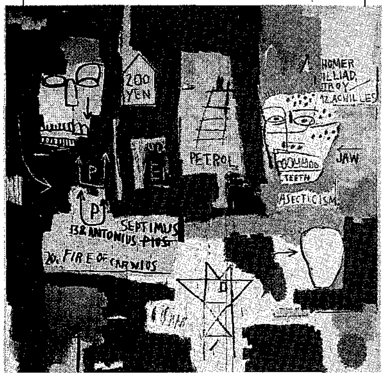
Walking tall: Ralph Lauren's ranger boots—they're all-leather and mid-calf—are the hottest-selling men's shoes at Bloomingdale's. They buckle at the instep and then lace up the rest of the way. At $145, they're perfect for the urban gentleman who wants a little country around the edges.

Les Jörgensen

ART

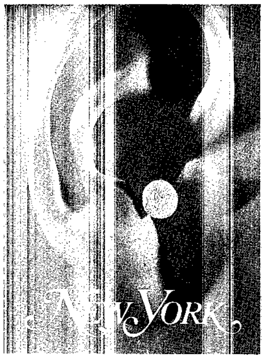
Gorgeous, yes; but these watercolors, painted by Francesco Clemente in India and Jamaica earlier this year, are also haunting and sometimes even eerie. At Gagosian Gallery, 136 Wooster Street; through November 7.

"Jean-Michel Basquiat": His rise was short and meteoric. The Whitney Museum puts on the first real retrospective of Basquiat, with around 90 works—most of them paintings—from the beginning, middle, and troubled end of his career. Through February 14.



PHOTOGRAPHED BY CHARLIE SAMUELS

Outline



Noises Out

What It's Doing to You

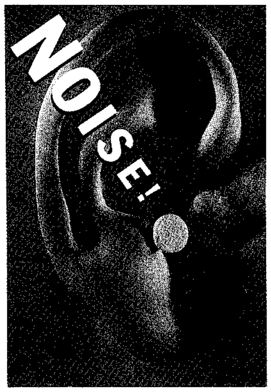
By Patrick Cooke

ONE EVENING NOT LONG ago, while walking his dog along West 77th Street, writer Charles Mann spotted a fellow at the end of the block behaving strangely. "The guy was going down the street rocking parked cars back and forth," Mann recalls. This rocking inevitably set a car alarm to wailing. By the time Mann reached the end of the street and saw the broken glass, he had figured out what was going on. "The thief knew that nobody in the neighborhood would pay the slightest attention to a car alarm," he says, "so he used the noise to cover the sound of breaking the window. Then he stole the radio out of the car."

It is safe to assume that on the day this incident occurred, Carmine Santa Maria was over in Bensonhurst trying to salvage a few of the marbles he's been losing for the past fifteen years. Every day, the B train thunders past his window on the elevated tracks about 50 yards away. "Three hundred trains a day," he mutters. Noise-level readings taken in his living room have been found to be comparable to the decibel level in front of the speakers at a Guns N' Roses concert. "I gotta move outta this apartment."

Santa Maria might consider moving to Queens, but not to the vicinity of JFK airport. A study shows that about 60 percent of residents living within a mile of the airport have reported sleep disturbances. He could try the Chelsea/Flatiron district in Man-

New York may be the city that never **sleeps,** but New York probably couldn't **sleep** if it wanted to.



hattan, but people there say all the new discos are making the area intolerably noisy—Little Las Vegas, they're calling it. Farther south, it's not much better. People who live in the East Village or in SoHo will tell you that their neighborhood has become insanely loud, particularly on weekends. As for the genteel Upper East Side . . . well, let Charles Goll tell you what it's like living on 83rd Street between First and York.

"Thursday through Saturday night, the noise is unbelievable," he says. "There's a whole circuit of bars in the area; when all the rowdies are out, it's impossible to get any sleep at all. And these aren't poor kids; they're kids in coats and ties throwing garbage cans into the street, breaking windshields, busting down doors, ringing buzzers in all the buildings. . . . Last week a kid tossed a barbecue grill onto a parked car."

Once it was clear that the cops were unable—or unwilling—to put an end to the noise, Goll says, people in the neighborhood took to the rooftops and started pelting the feral yuppies with eggs. They even put up warning signs on lampposts: FALLING EGG ZONE—BE QUIET AND QUICK. But that only encouraged the revelers' harassment. "Wake up, 83rd Street!" they started screaming. "You assh---s!"

"We no longer know where to turn," says Goll, who is vice-president of his block association. "We wrote to the mayor's office about the noise and got no response. We wrote to the State Liquor Authority, which has the power to revoke the bars' liquor licenses, and got no response. We wrote to the state attorney general, who wrote back to say that it was the State Liquor Authority's problem. I've talked to other neighborhood associations in the city, and they are just as frustrated about noise as we are. Residents around here feel like they're out of options, and the noise is getting worse. I had a guy from the neighborhood come to me the other day—he wanted to do a drive-by shooting of the bar on the corner. He was absolutely serious."

NEW YORK MAY BE THE CITY THAT NEVER SLEEPS, BUT New York probably couldn't sleep if it wanted to. According to members of the Acoustical Society of America, the growth and density of the city's population, its configuration of streets, tunnels, and bridges, its tall buildings echoing every sound, make this easily one of the noisiest cities in the world. And it's getting worse.

New York has always been a loud place, and descriptions of the din that rose from factories and docks in the nineteenth century are plentiful. But, says Peter George, a Manhattan acoustic consultant who has been measuring noise levels in the city since the sixties, none of that compares to the hammering New Yorkers take today. "What we're suffering from," he says, "is a lot of modern noises, many of them amplified." Not only is New York more noisy, George insists, there are thousands more *sources* of noise than ever before. And, even worse, many New Yorkers endure noise torture even when they retreat into their apartments (page 34).

The city's soundtrack begins at daybreak, with a roar of tin cans and broken glass cascading into recycling trucks. There are groaning air-conditioning units and squealing automobile brakes. There are people lugging titanic radios through Central Park, and people arming their cars with those chirping alarms. There are helicopters thumping overhead, wild burglar alarms on the street, screeching subway trains underground. Throughout the evening, neighbors with atomic stereo systems share their love of musical giants Ice-T and Metallica and Orquesta de la Luz. Sirens echo in the middle of the night; then come the shrieking motorcycles and the barking dogs. Between intervals of fitful sleep come those disembodied, hysterical screams that rise from the darkness below and continue, it seems, until dawn.

"When I moved to New York thirteen years ago, I vowed that if someone called for help, I'd be there," Mann says. "I'd read about Kitty Genovese and thought how horrible that was. But then I found that there are all kinds of loud, inarticulate cries at night in New York. What they are I have no idea. For years I stumbled around for my glasses to look out the window, wondering. I used to call the cops to tell them someone needed help, until the cops basically told me to stop calling."

Charles Mann recently moved from New York to a quiet village in Massachusetts.

NEARLY EVERY DAY WHEN THE WINDOWS ARE OPEN IN my Manhattan apartment, I can hear quite clearly the nonstop ting-a-ling of the Mister Softee ice-cream truck parked nine floors beneath my window. And nearly every day I am seized with the urge to beat the Mister Softee man to death with his own chimes. He isn't making a loud noise—but then, psychologists say, noise doesn't have to be loud to be pernicious: Quiet sounds are equally capable of driving normal citizens out of their minds.

Sounds are measured in decibels. Normal conversation is roughly 45 decibels, a telephone ringing is 65, a horn honking is 105 . . . and so on till you reach the level of a jet taking off—about 130 decibels, only slightly higher than the noise level in Carmine Santa Maria's apartment.

Regular exposure to levels higher than 90 decibels begins to cause hearing loss in humans. (Blacks are generally less prone to hearing loss than whites; women hear better than men from the age of 10 onward.) There is also evidence that loud noise contributes to high blood pressure, causes slower reaction times, inhibits task performance, and raises frustration levels. Smokers smoke more when it's noisy.

How loud is too loud? Henry J. Stern, president of New York's Citizens Union, says he asked that question a few years ago of a promoter organizing a rock concert in Central Park. "The guy said that your ears should be bleeding," says Stern, who was city parks commissioner at the time. "I took the position that maybe the people living around the park didn't want their ears to bleed."

In New York, the inability to hear yourself think begins at an early age. Psychologist Arline L. Bronzaft, a professor emeritus at Lehman College, confirmed this in the seventies when she tracked the learning progress of many classes at P.S. 98 in Manhattan. Some classrooms faced nearby elevated-train tracks; others were on the quiet side of the building. "The children exposed to the train noise were one year behind the others in reading," says Bronzaft, who serves as chairwoman of New York City's Council on the Environment's Noise Committee, a quasi-governmental information clearinghouse.

Psychologist David C. Glass, currently vice-provost for research at the State University of New York at Stony Brook, also found children suffering from the effects of loud noise when he studied the residents of a high-rise apartment building exposed to traffic sounds near the George Washington Bridge. "Children living on the lower floors of the building for long periods of time had poorer auditory discrimination—the ability to distinguish between words like *beer* and *gear,*" says Glass. "If you grow up in an extremely noisy environment, one way to cope is to filter out unwanted sounds. But at the same time, you filter out other

Ear photographed by Les Jorgensen.

How loud is **too loud?** Henry Sterr
organizing a rock concert. "He sa

An irate denizen of the Upper West Side is no match for the sound of jackhammers.

kinds of sounds that are relevant to speech. If you tune out all the time, eventually your comprehension becomes impaired."

BUT TUNING OUT IS PRECISELY WHAT THOUSANDS of New Yorkers do every day in order to contend with the noise around them.

"Humans generally interpret noise as carrying a signal that they should pay attention to—it may be a danger signal," says Paul Bell, a psychologist at Colorado State University who has studied aggression and environmental psychology. "You're forced to decide whether or not a noise is threatening."

Think of your last stroll: asthmatic buses; bad-tempered construction machinery; doormen blowing whistles; jackhammers; a madman screaming and waving a paper cup; a cabbie rounding a corner, leaning on the horn. "Constantly assessing the danger of these sounds around you can be amazingly stressful," says Bell.

And the stress shows. "New Yorkers are legendary for appearing unfriendly, but that may not be their fault," says Bronzaft. "Actually, they're walking sternly straight ahead as a way of protecting themselves from all the stimuli." To illustrate this phenomenon, Bronzaft points to a seventies study in which a researcher posing as a student dropped a large pile of books onto the sidewalk. Passersby stopped far less often to offer help when a loud lawn mower was running nearby than when it was shut off. "People in the area of a loud noise are so busy trying to get away from it that they don't think of much else," says Bronzaft. "Multiply that by thousands and you get hostile-looking New York."

"The worst kinds of noises, regardless of how loud, are those that are unpredictable and uncontrollable," says Glass. "Studies show that people confronted with those sounds demonstrate a much lower frustration tolerance."

Take, for example, the unpredictable, uncontrollable car alarm. Over the past few years, in every corner of every borough the width and breadth of New York, the car alarm has become the Song of the City. "I once saw a note on somebody's windshield that read, 'If I hear your car alarm go off one more time I will kill you,' " Charles Mann says.

New Yorkers endure the squeal of car alarms today because eleven years ago a New York State law began requiring that insurance companies offer discounts to car owners who installed them. Not surprisingly, the law was backed by the automobile-alarm industry. The irony is there is no evidence that the discount plan, designed to discourage auto theft, has worked. "It seems like the alarms make a lot of noise but aren't much of a deterrent to auto theft," says Sara Schlenker, an associate actuary at Allstate, one of the nation's largest insurers. "We don't feel that they are effective, and I haven't seen any studies to prove otherwise."

About as close as anyone has come to investigating the effectiveness of car alarms was last year when New York *Times* Metro reporter John Tierney conducted what might be called a cost/disturbance analysis. It went like this:

Using standard economic calculations, Tierney valued a New Yorker's lost leisure time at half his or her normal wage. The average pay in New York City is $15 an hour, so leisure time is worth $7.50 an hour. A car alarm that woke 500 people for fifteen minutes would bring the social cost to roughly $935. That outweighs the cost of the typical car radio being stolen.

"Now, if you assumed, very conservatively, ten false alarms for every real one," explains Tierney, "the social cost for attempting to protect a single car from theft would rise above $10,000. That is more than double the price of the average car that's stolen. So there would be a good economic case for banning alarms even if they worked. All they do is deter people from wanting to live in New York City."

Leaving New York is just what Susan Finley has been thinking about lately—fleeing not only the car alarms but New York's raucous nightlife. "The city is losing its middle class," says Fin-

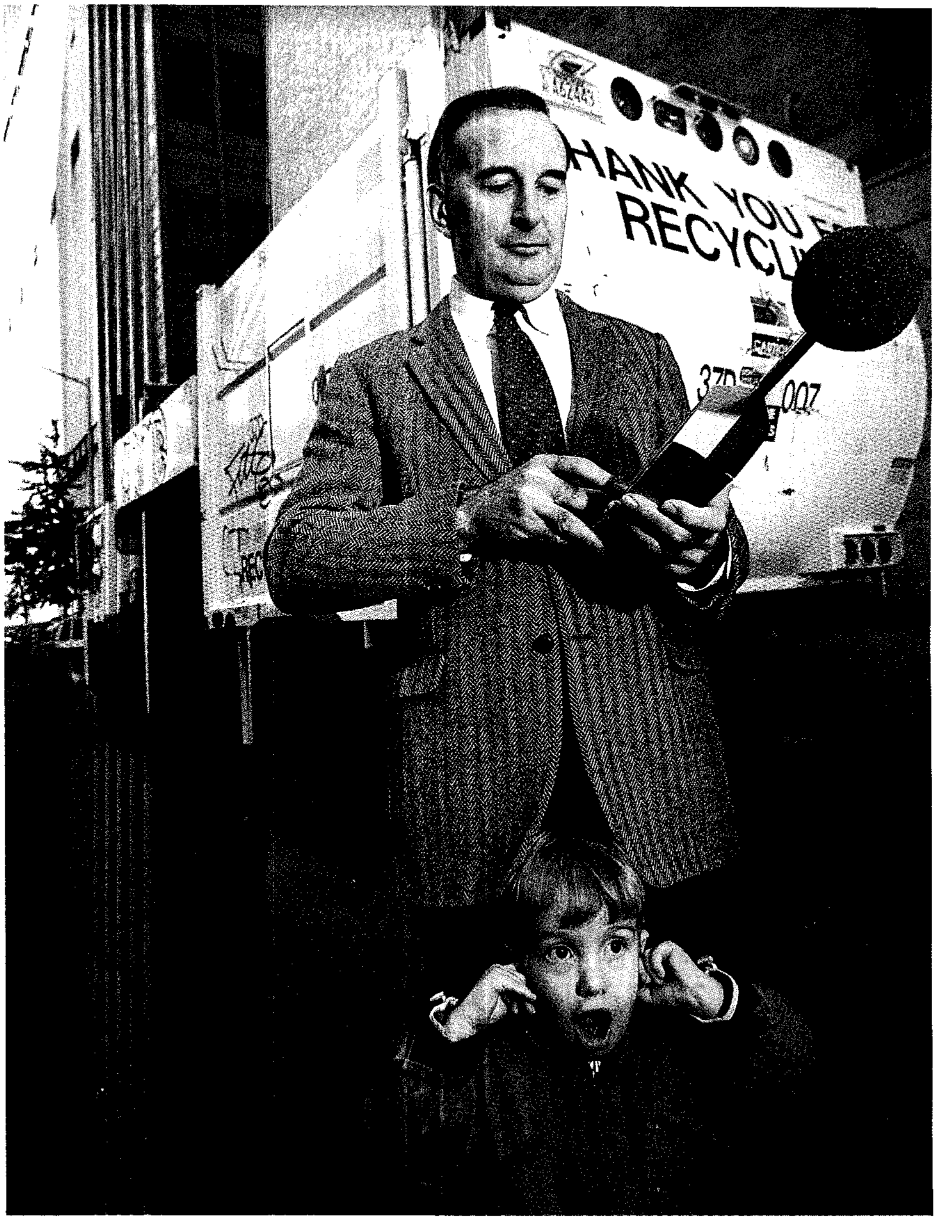
sked that question of a promoter
d your ears should be **bleeding.**"

ley, who claims there are now more than 30 clubs in her Chelsea/Flatiron district. And what bothers the neighborhood most is its powerlessness to control the noise.

"You hear firecrackers, sirens, horns, motorcycles, glass breaking, screaming," Finley says angrily. "You know how one of those boom cars sounds with all the bass speakers in it? Well, try about a dozen of them at once going round and round the block. You can't tell me that the point of those things is enjoying music."

A few blocks away, Michele Golden, acting chairwoman of the 18th Street Block Association, tries to cope with similar auditory stress. "Music, shouting, breaking bottles. Lying in bed, I just shake. You know, you try to keep the neighborhood nice, but after a while you begin to think, What's the use? Let them have it."

So why *don't* these people move away? "That's exactly what the cops say when we call them," says Finley, who says the police are powerless to control the noise. "We don't want to be chased out of New York. I grew up here. But I started to think the end was near for us when somebody threw a bottle in our new baby's window one night. It really is a shame—these night crawlers are trashing the neighborhoods. If people like us move out, you've destroyed the city's ecosystem."



Peter George meas[illegible] New York noise while son Matthew plugs up.

IN 1982, THERE WERE ROUGHLY 1,100 state and local noise-control programs at work in the U.S. Eight years later, there were fewer than 20. "Budget cuts during the Reagan years were devastating to noise-abatement efforts," says Daniel Johnson, head of the Acoustical Society of America's Technical Committee on Noise. "It was an easy thing to cut, but today we're beginning to see the impact the cuts are having in American cities. Unfortunately, the topic of noise pollution just isn't sexy anymore."

Not that New York ever paid too much attention to the federal government's dictums on how much noise was permissible. We have our own rules. In the seventies, at the height of noise-pollution consciousness, the New York City Noise Code was born—a litany of regulations that the city boasted were "among the strictest anti-noise laws in the nation." The code defined unnecessary noise as "any excessive or unusually loud sound which either annoys, disturbs, injures or endangers the comfort, repose, health, peace or safety of a person." The code is just as authoritative now as it was then. And just as routinely ignored.

The code claims the city will fine you up to $100 if your barking dog bothers people or if you play a radio too loudly on the subway. You'll supposedly have to pay as much as $400 if you are a car-alarm owner and do not leave your phone number on file at your local police precinct, as well as display that precinct number clearly on your windshield. It is unlawful (up to $500) to honk a car horn needlessly in the City of New York. And I was personally gratified to discover that Section 24-221e of the Noise Code states that it is actually illegal for Mister Softee to play his chimes for more than *ten seconds at a time*—there's a $100 to $400 fine!—in New York City.

But when was the last time you actually saw anyone get written up? City officials' lack of zeal for enforcing the code is something New Yorkers with noise complaints feel strongly about. "It is impossible to fathom what a Kafkaesque nightmare the city bureaucracy is," says Finley. "No one in an official position takes any responsibility whatever if you have a noise grievance."

Well, yes and no. In general, the New York Police Department handles, or should handle, complaints that tend to be mobile, such as noisy radios, block parties, and car alarms. There's no way to know how much the NYPD actually does to reduce noise, because it does not keep a record of tickets written for such violations. As close as *New York* Magazine has been able to determine, police officers in the city wrote roughly 1,200 tickets—about 3 a day—for noise violations in fiscal year 1992 (which ended June 30). That includes tickets written by the Parks Enforcement Patrol.

Think of your last stroll: asthmatic **screaming** and waving a paper

Since there's an infraction of one of the "strictest anti-noise laws in the nation" on just about any block at any time of the day in New York, keeping the peace doesn't seem to be a police priority. A thoroughly unscientific poll of officers conducted over the past few weeks failed to turn up any who had ever actually issued a ticket to anyone for making too much noise. "All I can tell you," says Detective Joseph McConville, a spokesman for the NYPD, "is that in 24 years on the force, *I* never wrote a summons for noise."

"However many tickets the cops wrote for noise violations last year, it wasn't enough," says Stern, who has been appealing for calm in New York since the seventies, when he worked with the now-moribund Citizens for a Quieter City. "Police should stop noise on the spot—take the kid's radio until he pays a fine, or shut down a club. But they don't, and the result is that noise is driving the middle class out and the lower class crazy."

So much for the police.

Controlling noise stemming from stationary sources, such as loud air conditioners, falls to New York's Department of Environmental Protection. (The 24-hour Noise Complaint Hotline number for the DEP is 718-699-9811.)

"They're all very nice people down at the DEP," says Arline Bronzaft, "but I don't think they do anything at all about noise. They'll just give you a song and dance about how everybody has a different idea of what noise is and how budget cuts have affected the department."

There have indeed been budget cuts at the DEP—the engineering section has been reduced by eighteen employees, for example—but the overall picture at the agency is not that bad. There are still about 38 inspectors, and they rack up plenty of overtime responding to the public's complaints.

Last year, they issued 934 notices of violation. "The department prevails about 85 percent of the time," says Jerome J. Ross, DEP's director of enforcement. "I think that's a pretty damn good record."

According to the city's Environmental Control Board, the agency that adjudicates citations written by both the police and the DEP (more than 2,000 over the past year), this appears to be true. In fact, there were more violators paying fines (from $45 to $8,000) in fiscal 1992 than in each of the previous three years.

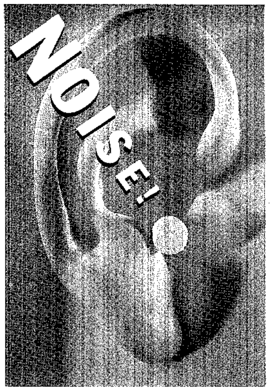
So why does the city still seem so . . . shrill?

Partly because the DEP's authority is limited. It doesn't have jurisdiction over the racket that comes from railroads or the airports—that's federal country. The subway's elevated trains subject nearly 250,000 New Yorkers each day to a level of 70 decibels, according to the U.S. Environmental Protection Agency, but the subways are the responsibility of the Transit Authority, a state agency.

That leaves New York City's DEP mostly going after the small-fry noisemaker, and even then, staffers say, there's only so much they can do. "If you believe a disco is making too much noise, we come out to your place and take a noise reading," says Ross. "The code says that the noise level has to reach 45 decibels three feet from an open window. If it doesn't hit that level, we can't write a violation."

Ross points out that new legislation scheduled for hearings soon in the City Council will, if passed, make it easier in other ways to shut loud clubs. The Department of Consumer Affairs would be able to remove the licenses of clubs that had received two or more noise convictions in a year, for example. But people should try to understand what Ross's agency is up against. "Neighborhood associations want clubs closed down, but more often than not, the noise is coming from patrons on the streets outside the clubs. We can't do anything about people on the sidewalk. That's up to the police."

Still, while the DEP is not altogether ignoring noise, 934 notices of violation—roughly 3 a day—does not seem to be an overabundance of tickets in a city of 7 million. The agency last year investigated 3,400 noise complaints; at the same time, though, it conducted 19,200 air inspections for things like sewer odors. Perhaps if people complained more about noise, things would quiet down a little around here.



BUT THEN, NOBODY LIKES making a scene. Research conducted both in the U.S. and in Britain has shown that when ten people are exposed to loud noise, only two of them will complain. The remaining eight will let it pass, researchers discovered, mainly because they don't expect their complaint to do any good. "This is a problem you see all the time," says Bronzaft. "This morning, for example, I was riding the subway, and there was a small child banging a soda can against the seat. Bang! Bang! Bang! You could see that passengers were going up the wall, but nobody said anything. Finally I said to the mother, 'Will you please tell your kid to stop that?' And she did. That's what you've got to do."

Which leads to a final reason New York is so loud: New Yorkers are more ill mannered than they used to be. There is scarcely a person interviewed for this article who did not mention a kind of new incivility, a low-grade anarchy, an ugly self-centeredness, as the source of much of the city's noise. So many of these new sounds come from people who feel free, entitled, to make as much noise as they like. Don't like the radio? Yo! F--- you!

"I think lots of these kids who come to the clubs in my neighborhood feel so lost," says Susan Finley in a rare moment of sympathy for her tormenters. "Everybody has to wear a leather jacket; everybody has to wear black. Anything just so somebody will look at them. In trying to create some new persona, they do these incredibly aggressive things—crank up the boom box, kick in a windshield, scream up through the canyons of New York in the middle of the night. Nobody is going to stop them. Nobody is in charge out there. They can do any desperate thing, and for a moment they're the star of their own personal rock video."

Most New Yorkers generally continue to bury their heads in their hands and observe the boundaries of civility when it comes to dealing with noise. I have not, after all, slugged the Mister Softee man. (The schoolchildren seem to like him. How would it look?) Still, nerves are becoming raw as New Yorkers gnaw on their resentments and weigh their options: flight or fight.

One morning not long ago, I was enjoying coffee at a friend's elegant Manhattan apartment when a car alarm began whooping on the street below. My friend casually rose from his chair, collected a few eggs from the refrigerator, and, while we continued our conversation, began smashing them down onto the offending car. He does not eat eggs; he buys them strictly for this purpose. If that isn't free-floating hostility, what is?

"You have to do something violent in order to get any attention in America today," says 18th Street's Michele Golden. The inconsolable Susan Finley agrees. "I've heard people in this neighborhood talk about arson, maybe hiring somebody to torch these clubs. These are normal, law-abiding people with families who are talking like this. It wouldn't surprise me in the least if it happened. Night after night, you listen to this incredible din out in the street. Since you can't sleep, you lie in bed fantasizing about all the things you might do—guns, dynamite, things like that. I've always thought of myself as a pacifist. But I'll tell you, these fantasies, they scare me sometimes."

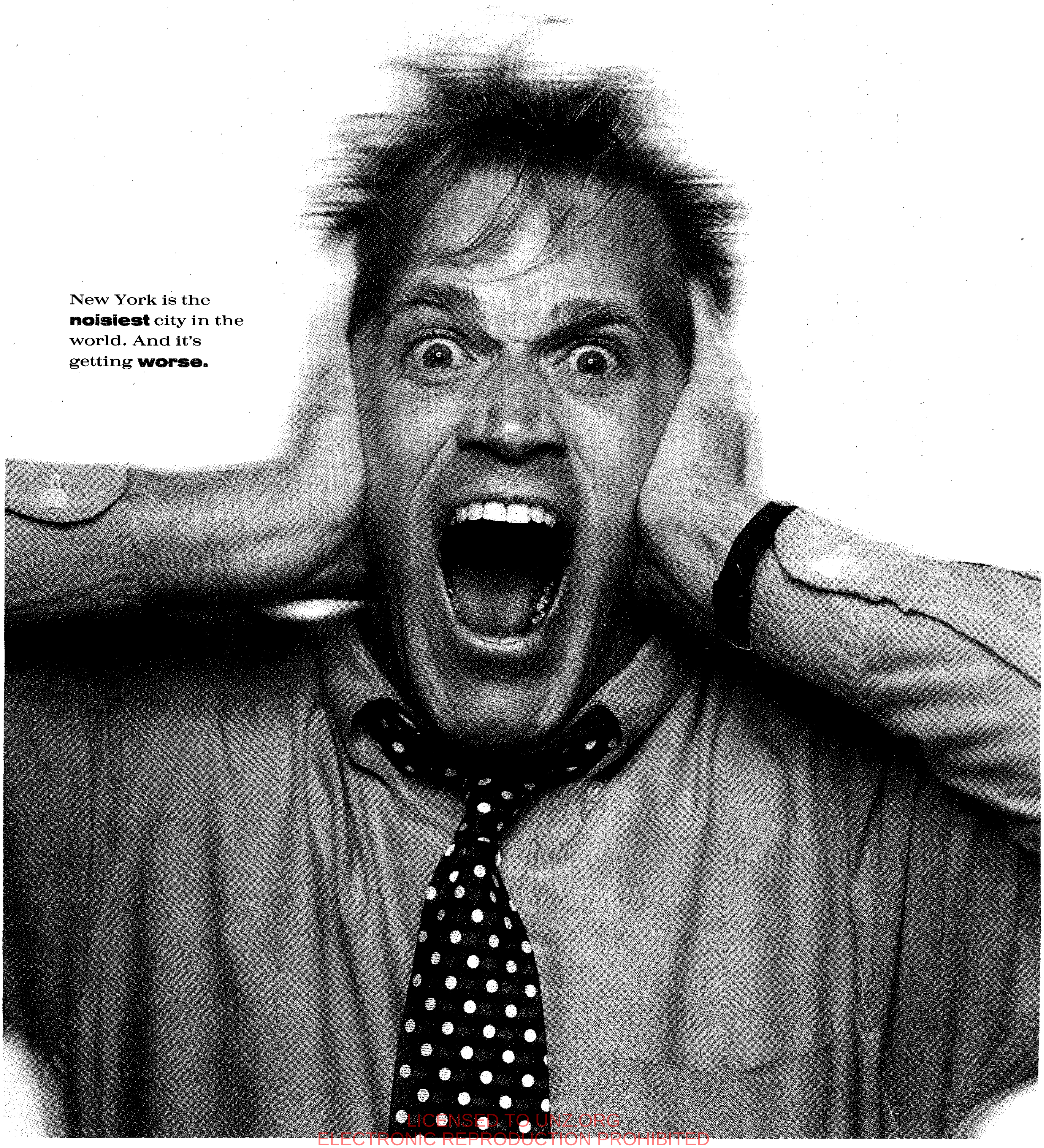
ouses, jackhammers, a madman
up, a cabbie leaning on the **horn.**

Noises In

The Culture of Victimization

By Marlene McCampbell

New York is the **noisiest** city in the world. And it's getting **worse.**



IN NEW YORK, WHO DOESN'T NEED A REFUGE? OUT ON THE street, the slightest sign of hesitation acts as a pheromone to muggers. The press of the crowd on Fifth Avenue can bodily lift a stalled pedestrian. And everywhere, as Patrick Cooke's article makes clear, clamor and uproar reign.

"In this city, of all cities, you just want to be able to walk through your door and have it all click off," says Dawn Millard,* a special-education teacher whose Village apartment has for ten years, she says, been a movable feast of noise.

For a few months, until the drug dealers in the apartment below her were evicted, she put up with late-night brawls that sometimes featured the crash of chairs through windows. Then came the next-door neighbor with the exotic birds whose squawks and screeches shrilled through the wall running the length of Millard's studio. After the birdman moved, she had two years of tranquillity before the *pièce de résistance* in her noise banquet. The new overhead tenants were so lead-footed that her windows rattled, and they spent a great deal of time moving what sounded like heavy furniture—usually till well past midnight. "I thought, Either these people are the most meticulous housekeepers on earth or that *New Yorker* cartoon—two male desks clashing during the mating season—is coming true," she says.

Like many in her situation, Millard found herself constantly worrying about just how "naggy" she dared to be. She tried leaving a polite note. After that, she says, "it seemed to me that things were being done intentionally. To avoid believing the worst, you try to rationalize everything—'Oh, she's just started an aerobics program'—so you don't panic or explode." (According to experts, unwanted and uncontrollable sound is particularly stressful if negative motivation is attributed to the source.)

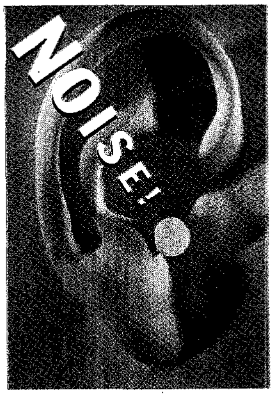
Waiting for the racket to start became as paralyzing and demeaning as enduring it. One morning when the dragging sounds came through her ceiling at a quarter to two, Millard was finally goaded into confronting the offenders. She got out of bed, dressed, and, heart pounding, went upstairs and knocked on their door. Her male neighbor responded to her plea for quiet with a grunted "Yeah, yeah"; out of the corner of her eye, Millard could see his girlfriend making faces of exasperation. They were both, she says, all-American and wholesome-looking.

But nothing changed. On an especially noisy evening, not wanting to face them again, she rapped on her ceiling with a broom handle. They became incensed. "They began calling and slamming down the receiver," Millard says. "I wanted to monitor just how long they would keep at it, so I put on my headset with ocean waves to get my heart beating at a normal rate, and buried the phone in the linen chest. When I checked back later, the answering tape was almost used up." Another time, the pair took turns jumping up and down for fifteen minutes.

Millard started looking for another apartment, but moving wasn't really an option: Back then, the market was still tight, and the apartments she saw were smaller than her own and in worse condition—and ludicrously expensive. Somehow she had to make her home livable.

There was no landlord on the premises; she was sure she'd get no help from a "nameless, faceless" management company; and her super was in jail. So Millard went to her local police precinct. This kind of noise, she was told, is not a criminal matter. The police gave her the name of a tenants' association. She went to one meeting and came away more intimidated than helped: When she mentioned the ongoing harassment, no one had any usable suggestions, and somebody raised the possibility of physical threat.

She briefly considered both summons court and housing court (box, page 38), but knew she lacked the necessary stamina. "I felt helpless," she says. "Yes, recourse was available, but these people had already been nasty and retaliatory. How was I going to *live* while all this was going on? And if I stayed with friends for a while, how would I get the proof I needed to present my case?" She simply outlasted the problem. (Coping strategies till her neighbors moved two years later included reading to the sound of music on her headphones—which she sometimes wore over earplugs—turning on the white-noise machine, putting on the TV or stereo to mask some of the racket, and visiting her parents more often than she otherwise would have.)



Aural assault brings not only misery but a desperate ingenuity. One loft-dweller fought an upstairs flamenco dancer by bolting a giant speaker to his ceiling and playing Viennese waltzes at the first heel-stomp. Baffling even Con Ed repairmen, an electronics whiz wired his building so that the sound from a neighbor's chord organ always came out distorted. An art dealer, seeking to escape the city's overall hubbub, installed a concrete bomb shelter in his living room.

And publishing executive Laurel Gilbride hammered on the walls.

Gilbride was delighted with her new one-bedroom apartment (wood moldings and a glimpse of the Hudson). Then she got her first taste of the show tunes that blasted nonstop from next door.

She approached her neighbor courteously and invited her in to listen. ("She didn't care.") Then Gilbride took her problem to a tenants' union, which directed her to call her landlord. ("He said there was nothing he could do.")

"Politeness failed. The law failed. That's when I got nasty," Gilbride says. She put her own speakers against the wall, turned up the volume, and left for work.

But still she had no peace. Finally, she went over the brink. "One night, I got out my hammer. I remember thinking, as I danced around giddily, banging on the wall to the beat of the music, that I had finally lost all dignity. And I was in a war I could not win."

Soon after that, she moved.

NOISE, MOST SIMPLY PUT, IS UNWANTED SOUND. Nineteenth-century writer Ambrose Bierce called it "a stench in the ear," conjuring up the word's Latin root, *nausea*—a feeling of sickness or disgust. More than 16 million Americans have suffered some permanent hearing loss from exposure to intense sound. But even not-so-loud sound—such as noise from appliances like blenders or whistling teakettles—triggers increased heart rate and blood pressure and can cause pupils to dilate, mouths to dry, and adrenal glands to secrete. The same protective fight-or-flight mechanism that sent our ancestors scurrying from thundering mastodons still readies us for battle with the Dustbuster.

Dogs have always barked, babies have always cried, families have always quarreled. But people living close to one another do have something new to contend with: In the past ten years, "hi-fi nuts" have become the norm.

And though popular music, from jazz to big-band swing to rock and roll, has always been enjoyed fortissimo, a sea change—a tsunami—has lately occurred. Technology, John Leland noted in *Newsweek*, has changed the very way we listen to today's music. The jackhammer techno-bombarding dance-club patrons at higher and higher levels exploits the way music *feels* as it hits the skin and palpates inner organs. "The beats are no longer dull thumps," he wrote, "they're patches of heavy turbulence; the blocks of sound aren't noise; they're projectiles."

What makes the experience of being battered by a fusillade of sound waves at a club pleasurable? "Why do people get intoxicated?" responds Dr. Thomas H. Fay, an audiologist and former director of the Speech and Hearing Department at Columbia-Presbyterian Medical Center. "To get away from the here and now, to blot out psychic pain.

"If you get drunk or smoke marijuana or take other disorienting drugs, you get dizzy, so that your perception of your current surround is distorted." The body's sense of balance is determined by three semicircular, fluid-filled canals that are part of the inner ear, explains Dr. Fay. If the sound pressure waves hit-

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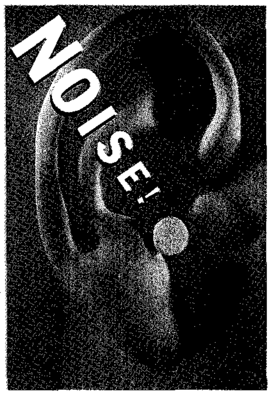
*Names and other identifying details have been changed.

PHOTOGRAPH BY JOSEPH CLEMENTI



ting these delicate structures are sufficiently intense, the fluids shift and you get dizzy. "Regardless of the irritant, the disorientation is the same," he says.

The proliferation of Roseland-worthy home stereo systems has brought no accompanying concern for the rights of others. Numb from the constant din, increasingly desensitized to sound, your neighbor is upping his wattage and lowering the quality of your life.

"You can add this to the despair of the civilized man seeking justice," says Sven Lund,* a clothing-store manager, brandishing a letter from his landlord's lawyer. The letter, which arrived a month after Lund had sent a written complaint, informed him that his landlord was not a policeman; what Lund should do about his noisy neighbor, the lawyer advised, was get together with him and "try to sort things out between yourselves."

"Each thump of bass travels up the floor, along the metal legs of my bed, and straight through the wax plugs into my ears," says Lund, whose gentle manner and slightly fractured diction hint at his Scandinavian background. Several months earlier, a new tenant had moved in downstairs. After a week of musical detonations almost until dawn, Lund banged on his floor (something experts advise against for initial contact). His neighbor came running, and he and Lund exchanged harsh words. The next day, Lund tried to rectify the bad start, going to the neighbor and politely requesting time out for sleep. When the barrage continued, he wrote a conciliatory note. His neighbor's reply was to crank up the volume when he heard Lund come in, and phone him to shout obscenities.

"A friend, of whom I think the world, has a house in New Jersey," says Lund, carefully measuring his words. "An excellent father, an excellent husband. He is also a stereo fanatic. He buys, and immediately I'm invited to see the instruments of death: boxes as large as my studio, constructed specifically to produce bass. As he bothers no one but his cat and his family, fine.

"I also realize, however, that at no point does he tell his three children, 'Someday you may live in an apartment building with other people, and you really shouldn't do like Daddy's doing.' " Because of the way we live today, Lund believes, "the thread by which human beings are connected has frittered away. And if you haven't been taught consideration as a child, you simply have no parameters of what is humanly acceptable."

His ability to empathize with his tormenter is somewhat remarkable. "To my neighbor, a poor white kid from the projects, where privacy was probably nonexistent, I must seem some sort of Nazi who won't let him live in peace," Lund says. "He feels as bad as everyone else, so he goes home quickly to his little womb and hopes to do whatever he pleases. He must wonder, In the only place I can call my own, why can't I be truly free? And after spending thousands of dollars for 500 watts of power, have I been conned if I'm not supposed to use it?"

But even Lund has his limits: "I understand him, but that doesn't mean I don't want to skin him alive."

At summons court, Lund was referred to mediation. Accompanied by two policemen from his local precinct, he hand-delivered a Request to Appear to his neighbor. At the appointed time, Lund and the neighbor faced each other in the company of a mediator. The neighbor denied everything.

"What I hoped for was a nice, severe injunction," Lund says wistfully. Rather, the mediator drew up an agreement, which both signed, specifying the hours the music was to be kept low. All complaints were to go through the landlord. Several months later, though, the noise level is back up, and Lund has taken to answering in kind—a tactic he regrets as a violation of moral character. In one other way, he feels worse off than before: "I now fear my neighbor. I listen for his every footstep and make damn sure we don't run into each other in the stairwell."

Among the more minor irritations faced by those who have high-decibel neighbors is the attitude of almost everyone who doesn't. Reactions can range from simple disbelief and lack of empathy to real hostility.

"People who have never been in this predicament tend to be skeptical," Dawn Millard says. "Not in an unfriendly way—it's more like they want to help me figure out what I've done to provoke such terrible behavior, because they can't believe my neighbors could just 'be like that.' "

Another woman recalls telling her story to a particularly judgmental co-worker. Urged to confide, she reluctantly explained how the man next door had answered polite notes to turn down his TV with nasty missives of his own and, when she was very ill, had mocked her, cough for cough, through their common wall. Then the verdict was pronounced: "You really have to learn how to get along with your neighbors."

MORE DIFFICULT TO COUNTER IS THE CHARGE that noise complaints are frivolous or trivial—what about *real* suffering, like homelessness or being struck with AIDS? "My heart goes out to those people," says Maggie Darrell,* a theatrical press agent tortured by resonating speakers placed smack on a marble floor above her bedroom. "But the point is that when you own a co-op or pay rent, you are *entitled* to privacy and quiet. You can't just be grateful that you're not out on the street."

She recalls a tour of the French Riviera. "Everyone else had wandered off, and I was sitting alone on a bench in a beautiful garden," Darrell says. "I contemplated and wrote in my journal. Well, years later, I came across these notes. To my shock and sadness, I saw they were all furious plottings about my struggle—things like 'Call lawyer for advice,' 'Keep up strength to deal with this,' 'Go to any extreme to solve.' There was no escape."

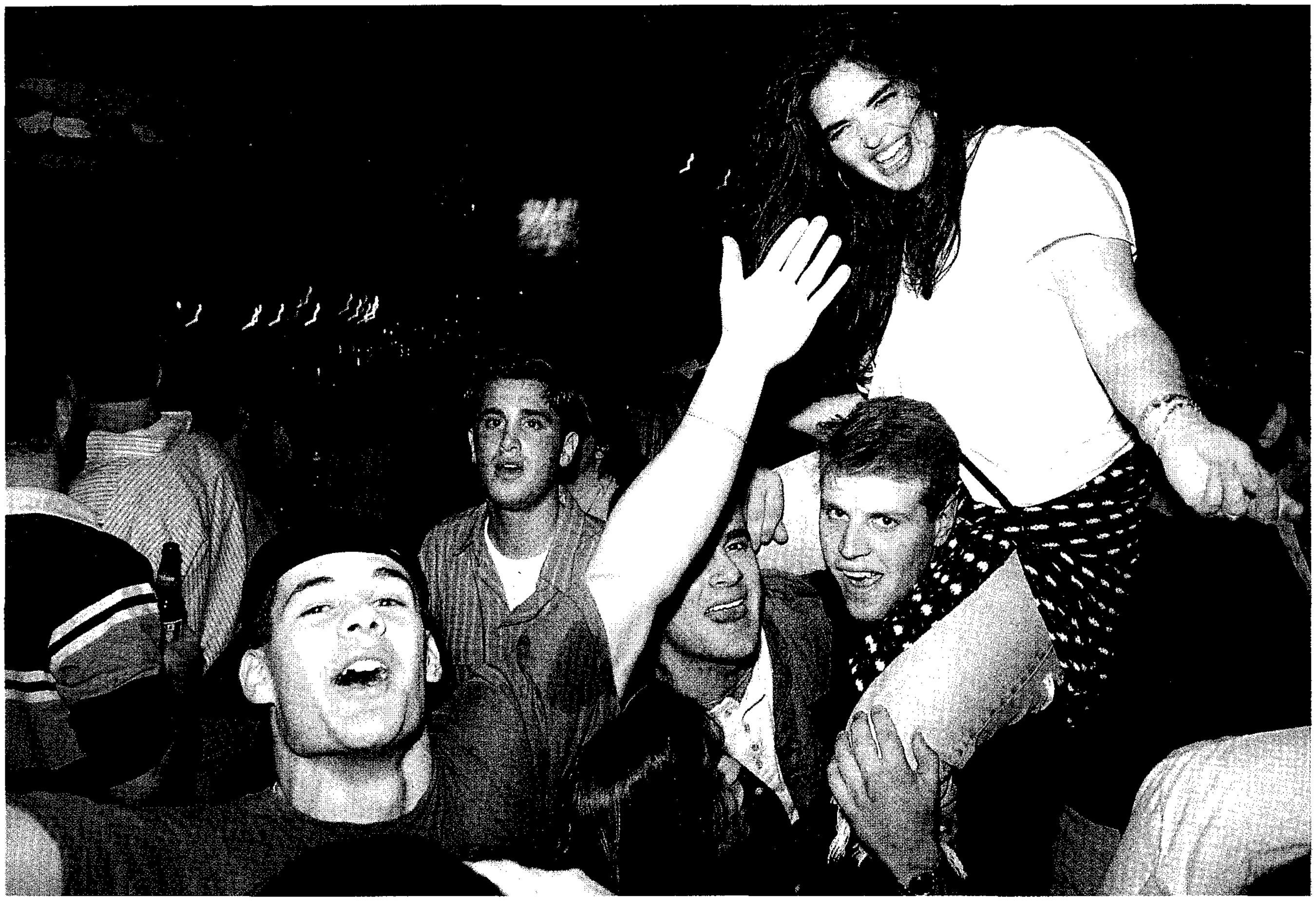
Ironically, the neighbors she couldn't leave behind lived upstairs from her in a Park Avenue co-op. Many renters envy apartment owners, envisioning the backup of an ironfisted board of directors. "Totally ineffectual," claims Darrell, who, during the course of two years, wrote about a dozen letters to board members. "They kept telling me, 'Hang on, just be patient.' I also got many carbon copies of letters the board sent to these neighbors, gently reprimanding them. What they wouldn't say was 'One more complaint and you're out.'

"A sympathetic board member came to my apartment several times and agreed that the noise was horrific. This woman kept saying, 'Don't worry, Maggie. I'm going to stop them.' At one point I asked, 'But what if you can't?' And she said, 'Well, as you know, I'm a real-estate agent, and perhaps I could interest you. . . .' "

In buildings constructed within the past 30 years, the "luxury" usually stops at the lobby, says acoustical consultant Peter George. "You may be paying top dollar, but the walls are the same as if you were living in subsidized housing." The barrier that separates you from your neighbors' lives, loves, and personal habits is typically two layers of gypsum board (thin sheets of plaster of Paris covered with heavy paper), an air space with perhaps some fiberglass insulation, and another sheet of gypsum board. In addition to being structure-borne or coming straight through the wall, sound may also leak around the continuing walls on either side, or under the floors and ceiling, particularly if the required acoustical caulking is missing. Such was

"If you haven't been taught **consid**

"you simply have no parameters



Charlie Samuels/Outline

The loud crowd: a bar on the Upper East Side.

the case in George's own bedroom, a discovery he made after hearing what he swears was the sound of a newspaper turning next door.

NEARLY A CENTURY AGO, NEWSPAPERMAN JOSEPH Pulitzer stuffed his bedroom walls with mineral wool, a sound baffler still used today. Noise transmission can also be reduced by building a second wall utilizing staggered studs and resilient metal channels so that the framework does not touch existing walls; sound-deadening board in back of the added layer can increase effectiveness. (What doesn't work, however, is the frequently advised do-it-yourself remedy of covering surfaces with carpeting or acoustical tiles.)

Similar layering treatments are used for ceilings, although, "as ridiculous as this may seem," says George, "in the case of footfall noise, where you can hear the click-click of a dog's toenails upstairs but not the stereo, it's cheaper and more effective for you to buy your neighbors a carpet and padding than to suspend a ceiling."

At a $500 minimum for an initial consultation, a good acoustical consultant, like silence, is golden. Alan Fierstein's clients have ranged from the U.S. Coast Guard to the Reverend Sun Myung Moon, for whom he soundproofed guest quarters located beneath a state-of-the-art bowling alley. "I tell my clients they're not crazy for worrying about noise—fewer than 10 percent of the city's buildings properly reduce sound," asserts Fierstein, also the inventor of an acoustical measuring device used by other consultants. One prospective co-op buyer recently hired him to check out potential noise problems, and he also designed a floating floor system (Brillo-like mesh sandwiched between the original floor and new planking) that a West Broadway co-op requires all incoming tenants to install.

Both instances of foresight are the exception. "Right now, there is no financial incentive for landlords to sell or rent an apartment based on concealed features," declares George. "And by the time the importance of quiet occurs to tenants, they're already in."

"It's each apartment for itself," says Lisa Drescher, a mother of two and a co-op owner in lower Manhattan. "We're on one of the last quiet floors. Things have got so much worse in the past several years—yelling in the halls, blaring music—that you have to be fearful of what's down the road." Or, as writer Phyllis Rose noted, when the prickliness of the noise lovers is matched by the prickliness of the noise minders, war is not far off.

The lack of courtesy is universal, affirms Dawn Millard—even shown by those who consider themselves good neighbors, like the pleasant, professional couple down the hall who neither come nor go at any hour without slamming their door full force. Now beleaguered by still another noisy neighbor, Millard has a dream, a last try before departing for the suburbs. "You know how they have those radio-free zones in the park? Why not noise-free apartment buildings—affordable living for those who wouldn't even think of flushing after 11 P.M. One apartment per floor, soundproofed rooms, and no backyard barbecues in two square feet of space that go on until morning."

Nothing less than survival is at stake. "We're talking natural selection," she claims. "People with shrunken eardrums, deaf at 25, are going to inherit the earth like roaches after a nuclear holocaust. I'm already an endangered species."

eration as a child," says Sven Lund,
what is humanly **acceptable."**

Help!

How to Save the Ears

THE EXPERTS AGREE: NO MATTER what path you eventually take, your first step should always be an attempt to resolve the situation with your neighbor. If you are uncomfortable approaching him in person, deliver a polite note. Sometimes the noisemaker is unaware that he's bothering you. Neighbors have proved happily susceptible to small bribes (for instance, comfy slippers to soften overhead clomping) or willing to work out a schedule for playing oompah records. Negotiate, stay calm, and be reasonable. There *is* such a thing as being overly sensitive, and some boom boxes don't come equipped with an on/off switch—they are known as children.

Painter and historian Pamela Kladzyk has had luck with the personal approach. A succession of notes and a visit in the company of other tenants muted Horn Man, who played his trumpet at all hours. Her greatest triumph, though, was getting rid of "the Testosterone Brothers—two virile young men who moved in downstairs. They worked in discos. They brought in speakers the size of refrigerators." When she requested the sound of silence, the pair protested that they needed to try out their records. Another neighbor was able to help: She knew the name of the person who had sublet the brothers his apartment and knew that he lived nearby, somewhere on Houston Street; together they looked at doorbell-buzzer lists until they found him and explained their plight. The brothers were gone the following week.

Kladzyk balances persistence with pragmatism. Keep a sense of humor, she advises, and commiserate with your neighbors. "That way, you vent, and you hear how others are reacting. If you confront the noisemaker alone when you're ready to reach for an Uzi, that's when things can get ugly."

Schopenhauer observed that the amount of noise someone can bear is in-

RAINSHOWER
WATERFALL
NOISE
DEAR NEIGHBOR,
I'M WRITING IN
THE HOPE WE MIGHT
ABLE TO SOLVE THE
PROBLEM COMING
THE BRAZILIAN RAINFOREST
Jungle Journey
CAPE COD
Babbling Brook
HAWAII

versely proportional to his mental capacity. If your neighbor proves intractable or hostile, get in touch with your landlord. All rental apartments—rent-controlled, rent-stabilized, and free-market—are automatically covered by a warranty of habitability, a state regulation that obligates your landlord to provide a dwelling "fit for human habitation" and not to expose you to conditions detrimental to life, health, or safety.

"The courts have consistently interpreted the warranty of habitability to mean that a tenant is entitled to a reasonable degree of peace and quiet," says David Ratner, a lawyer specializing in housing law. "The problem has been determining 'reasonable degree.' "

The usual method of getting your case to the civil court's **housing court,** says Ratner, is to give your landlord a chance to quell the noisemaking neighbor. If he doesn't, notify him that you are withholding the rent, and tell him why. You then wait for your landlord to bring a nonpayment proceeding against you, and raise the noise issue as your defense. (A more costly and complicated route would be to initiate a nuisance action in State Supreme Court against your neighbor, seeking an injunction and damages—a process that could take several years.)

"Basically, I sit down with a list of strategies and recommend that the client try every one before going to court," Ratner says. "It's very hard for judges to give attention to noise when the system is so inundated with cases like broken boilers and nonworking toilets."

Nothing dooms a case like the assumption that all you need to do is tell the nice judge that your neighbor's noise is bothering you. "Quantifying noise is like holding on to quicksilver," says Ratner, who recommends keeping a diary noting the time of each disturbance and, if possible, drafting disinterested witnesses (not, for instance, your mother) to testify on your behalf. It also makes sense, if you can afford it, to hire an acoustical consultant to provide accurate measurements of sound levels, serve as an expert witness, and suggest methods for sound reduction.

An early and influential case—an eviction proceeding of nearly 50 years ago—involved a child prodigy who practiced the piano twelve hours a day. The judge ruled that "the sylvan silence of a mountain lodge cannot be expected in a multiple dwelling," a forbearance Ratner believes is still the prevailing logic.

If the judge rules in your favor in housing court, you will receive a rent abatement, a percentage reduction in your rent; that puts pressure on your landlord to go after the noisemaker. But if you're in a rent-controlled apartment, a landlord just might prefer to lose 20 percent of your monthly $300 in the hope that you'll be so miserable you'll move. Ratner suggests that you request a 755 order—generally granted when housing-code violations or other health-threatening conditions exist—which lets you deposit your rent with the court clerk until the landlord corrects the condition.

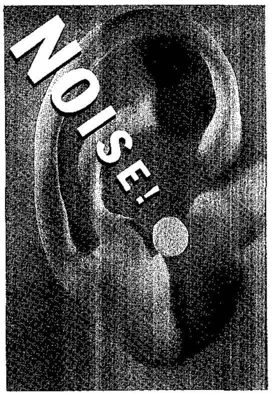
Another option is the **Summons Appearance Part** of the **criminal court,** where, unless your situation involves "serious" violence, the Court Dispute Referral Center will most likely advise mediation counseling. (Or you can go directly to the Community Dispute Resolution Center, which also arranges mediation.) You will be issued a Request to Appear, which must be served personally to your neighbor; police officers from your precinct will usually agree to accompany you. The Request to Appear, however, does not have the legal weight of a summons.

"Noise complaints are the most difficult of all interpersonal disputes to resolve," says Russlan D. Hoffmann, director of mediation at the Institute for Mediation and Conflict Resolution. "What you're asking is for people to change their life-style." If an accord is reached (the success rate is about 50 percent in noise cases), both parties sign an agreement. Should either side feel that the other has breached it, an enforcement officer will attempt conciliation or set up an appointment for remediation.

The city's **Noise Control Code** is of little help in the case of inter-neighbor noise: It mostly spells out maximum allowable decibel levels for measurable and persistent *outside* sound. But there are two scenarios in which the code can help: when your neighbor has an air conditioner that sounds like a garbage truck, or when he is using his apartment for commercial-music purposes (such as piano lessons). Unacceptable decibel levels are indicated in the code, and violations can be cited.

Earplugs ARE MOST EFFECTIVE as mufflers—they don't really stop sharp sounds. Many users swear by Mack's, which are malleable silicone balls that cover the opening to the ear canal ($1.99 for two pairs at Love's). Boules Quies—made of paraffin and cotton and imported from France—mold partially to the external auditory canal when softened by your body heat ($5.50 for seven pairs at Caswell-Massey). Always use caution when inserting earplugs.

Lend them your ears for five minutes, and brothers Steven and Jeffrey Stegman will provide you with a pair of **custom-molded earplugs** ($80). A cool, acrylic gel shmooshed into the cavity of each ear quickly hardens into what looks like tiny baseball mitts, used to make the molds. The same personalized fit may also be had in an ear set ($89 to $129 a pair) for Walkman, CD, and DAT systems. (The Stegmans can be reached at 800-321-3364.)



Soothing sounds for your headphone stereo are provided by **The Atmosphere Collection** from Rykodisc (Salem, Massachusetts, 800-2-EARFUL), designed to counteract aural pollution and featuring "ambient" recordings of Hawaiian rain showers, waterfalls, and the Cape Cod surf. Perhaps of most interest to dedicated environmentalists is the recent "Brazilian Rainforest" set, which incorporates croaking frogs, feeding forest pigs, and the "courtship calls of screaming pihas."

Both Hammacher Schlemmer and the Sharper Image market **white-noise machines,** or sleep-sound generators. These plug-in devices emit a soft whooshing that blankets other noises. Top-of-the-line models simulate sounds of nature, and travel sizes are available. Some find the whir of a large fan, facing so that the breeze blows away from the bed, does the trick just as well.

Dan Rather deflects outside sound frequencies with Cityproof's **Interior Window Systems,** used by hospitals and hotels as well as residences. A second set of windows is installed inside the existing sill, and the air space in between acts as a "buffer zone," reducing noise up to 80 percent. (Long Island City, 718-786-1600.)

Claiming a high success rate, the French-made **Aboistop** is said to humanely quiet barking dogs, a common source of friction. Fido's woof triggers a harmless squirt of citronella scent from a canister attached to his collar, at which point he becomes so distracted that he stops yelping. But beware: Some dogs will bark through it, and Aboistop is not recommended for dogs that are left alone all day. (Available by mail order from The Company of Animals, Surrey, England, 011-44-932-56-6696; about $110, plus postage and handling.)

Instead of utilizing a physical barrier to block or mask unwanted sound, "active" noise-cancellation systems bombard offending sound waves with their mirror images and annihilate them. **Anti-noise technology** is already used to muffle factory machinery, and in headsets worn by airline pilots and patients undergoing magnetic resonance imaging. Irene Lebovics of the Connecticut-based Noise Cancellation Technologies predicts new home applications within a decade: little "black boxes" that attach to windows or walls and contain microprocessors that sense incoming noise vibration, create an inverse one, and zap out the offending sound wave.—**M.M.** ■

Photograph by Les Jörgensen; custom-made earplugs courtesy of Scientific Plastics, Inc.

THE COP AND THE RIOT

MICHAEL O'KEEFE'S STORY OF THE STORM IN WASHINGTON HEIGHTS

BY PETER HELLMAN

MARY ELLEN O'KEEFE HEARD THE FRONT DOOR open at 6:30 on the morning of the Fourth of July. Once again, her 29-year-old son, Michael, was home many hours late.

Michael's tour of duty with the 34th Precinct's small, ultra-aggressive, and tightly knit anti-crime squad—known on the street as Local Motion—ended at midnight. But he rarely made it straight home to the modest brick house in Maspeth, Queens, where he'd grown up. Too many arrests for that—22 in the half-year just ended—and they'd keep him processing them for much or all of the night. For the work that he loved, O'Keefe packed two guns, saying, "Less than that would be insanity in the three-four." The drug trade in the 34th is as violent as it is thriving. For the long nights in court that he hated, he brought his own pillow.

"Are you okay?" called out Mary Ellen O'Keefe on that holiday morning.

O'Keefe didn't answer until he got to the top of the stairs. "Mom—I had to shoot a guy last night. He's no longer with us."

"Will everything be all right?"

"I killed him to save my own life. There shouldn't be any trouble."

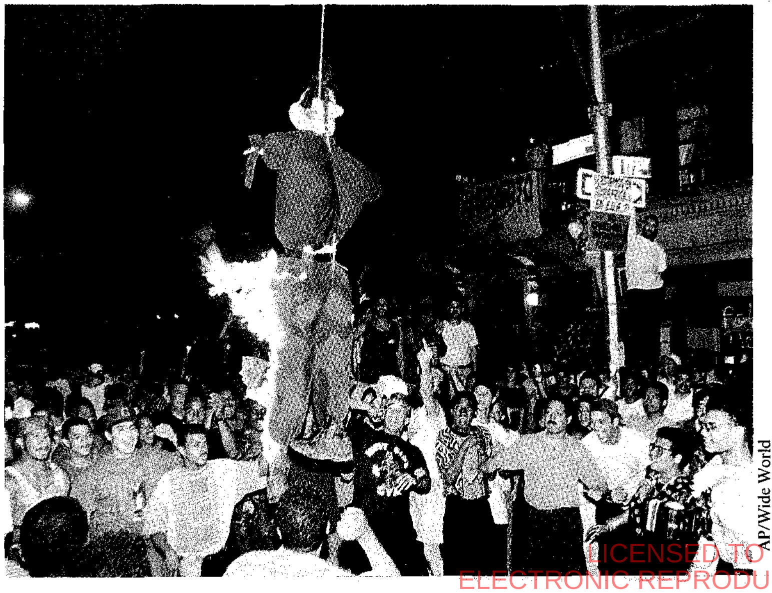
Mary Ellen O'Keefe wasn't so sure. "I don't want to hear any more," she said. She shut herself into her bedroom and started to shake. For a long time, she couldn't stop.

"After that," she says, "it only got worse."

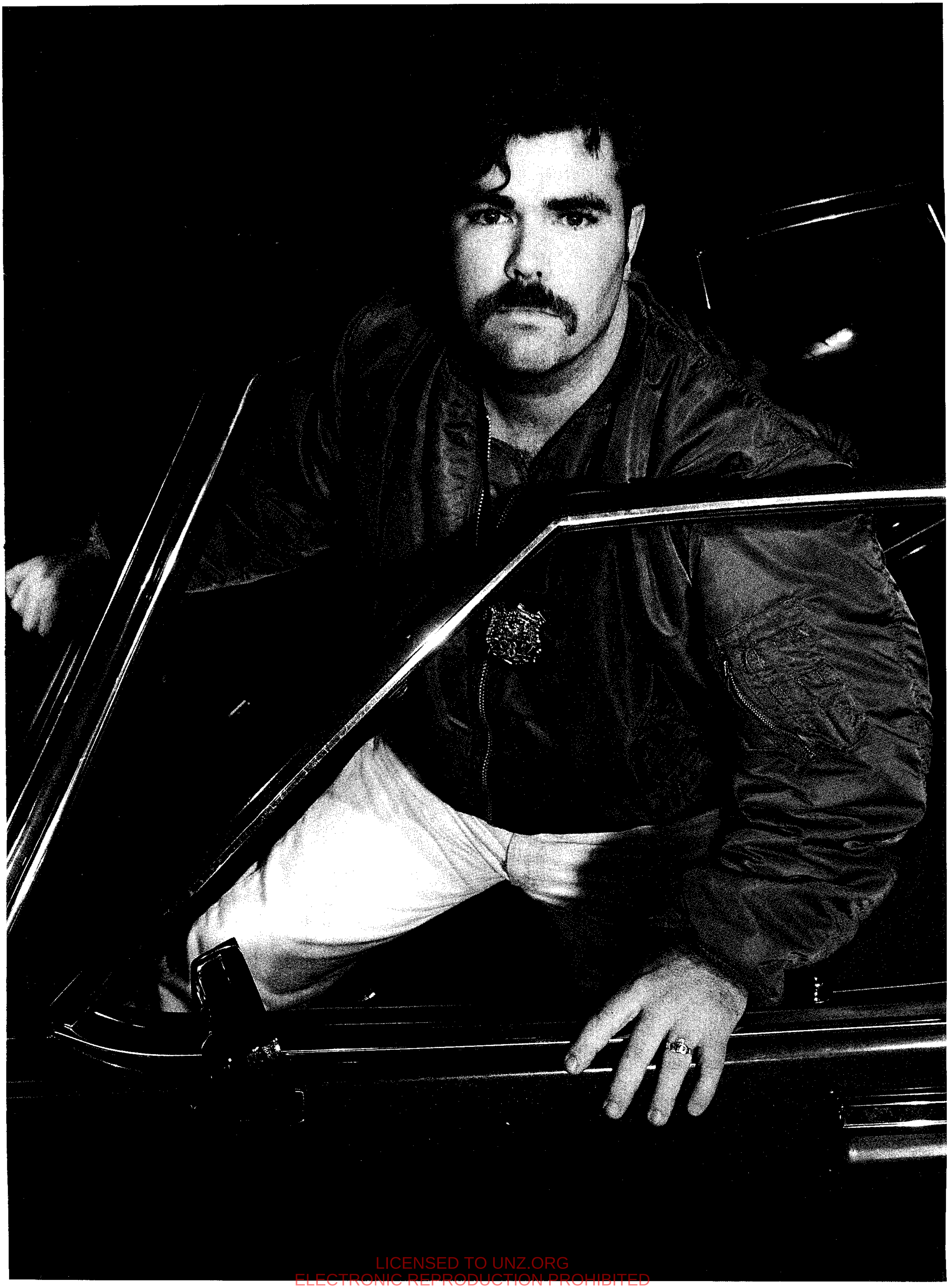
Worse indeed. In the ensuing days, Washington Heights erupted in riots over O'Keefe's shooting of 24-year-old Jose "Kiko" Garcia—violence that left the neighborhood scarred by fires and vandalism. Ten weeks later, when a grand jury refused to indict O'Keefe for the killing, the tindery area again seemed ready to blow

PHOTOGRAPH BY JAMES HAMILTON

MICHAEL O'KEEFE (RIGHT) WAS A WOULD-BE ARTIST WHO BECAME A COP. PROTESTERS BURN O'KEEFE IN EFFIGY.



AP/Wide World



and was kept in check only by a mighty police presence. Early on, David Dinkins had embraced Garcia's family and had the city pay for his funeral—glossing over the fact that the Dominican was a convicted drug dealer. The mayor's stated concern was to keep the peace in Washington Heights. According to Lee Jones, the mayor's press secretary, Dinkins wanted to "build a wall around the family before putative advisers" like Al Sharpton could claim the role. How responsible his tactics were is questionable; what's certain is that he poisoned his relationship with the New York Police Department—perhaps beyond healing.

When 10,000 cops staged a near-riot of their own at City Hall in September, their grievance was the composition of the Civilian Complaint Review Board. But the hot core of their anger was fired by the way one of their own—O'Keefe—had been cold-shouldered by Dinkins while the mayor catered to the family of the man who'd nearly killed a cop. One poster said, COMBAT CROSS FOR O'KEEFE. Another said, MAYOR—HAVE YOU HUGGED A DRUG DEALER TODAY? One phone call to O'Keefe, one word of public support, might have defused the cops' anger. The mayor never made the call, never uttered the word. The one notable word the mayor did use, during a tense meeting with cops of the 34th Precinct, was uttered in anger. When a cop named Thomas Barnett accused the mayor of ignoring O'Keefe, his widely publicized response was "Bulls---!"

Until now, O'Keefe remained the silent center of the controversy the shooting created. *New York* is the first publication he has agreed to talk to in depth about the killing of Garcia.

To his fellow officers, O'Keefe was known as an "active" cop—one who aggressively made arrests. His style is summed up in this pithy account of an arrest he gave to an assistant D.A. at a trial earlier this month: "As the defendant emerged from a known drug location on 171st Street, I saw a gun in his belt. The idiot was buttoning his jacket from the top so the gun was in plain sight. 'Gun!' I yelled. I was out of the car first and went straight at him. When I showed my shield, he tried to break away toward my partners. I lowered my shoulders, wrap-lifted him, and dropped him."

The surprise in this account is that O'Keefe didn't pull his own gun to make the arrest—the old "hands up" routine.

"No use in doing that," he explains. "They'll usually just start running. Then you have to chase them where you really don't want to go. Better to give 'em no exit." That technique failed to work in the four minutes of close combat with Kiko Garcia.

Ironically, Local Motion was not looking to "get on the sheet"—the arrest log—on the night of the Garcia shooting, the eve of Independence Day. Making an arrest could mean holiday hours spent in court instead of at the barbecue. But instinct took over as a team drove south on St. Nicholas Avenue. Tommy McPartland, O'Keefe's partner, was at the wheel. O'Keefe was in the front passenger seat. Strapping, blond Matteo Brattesani was in back. (The unit is called Local Motion after a surfing-equipment decal in the rear window of a decrepit car the detachment uses to blend into the street scene.)

IN AN EFFORT TO KEEP THE PEACE, MAYOR DINKINS CATERED TO THE FAMILY OF THE MAN WHO HAD ALMOST KILLED O'KEEFE.

DEMONSTRATORS SET A FLAG AFLAME.

At just after nine o'clock, O'Keefe noticed a tall man—Kiko—standing several steps in from the northwest corner of 162nd Street, pulling the right side of his jacket. He appeared to be covering a bulge at the waistband. "It's not only the bulge or the arm motion you notice," explains O'Keefe. "A gun—especially a large gun—unbalances the guy just a little bit. You learn to notice it."

Quickly, the three hatched a plan: The car would make a U-turn and head back north. O'Keefe would be dropped between 162nd and 163rd Street. With a ponytail and goatee, he would look like just one more drug-buying construction worker from the suburbs. O'Keefe would stroll down to 162nd Street while his partners made another U-turn and again drove south to 161st Street. They'd cut over to Broadway, turn north for one block, then head east on 162nd Street—three right turns. They knew their car would be instantly "made"—identified— by the street-savvy spotters and steerers on this busy drug block. But by then, it would be too late. They'd have the man with the gun sandwiched between them and O'Keefe.

Then the unexpected happened.

As McPartland turned into 162nd Street from Broadway, a man waving a silver gun dashed in front of the car, heading toward the far end of the block. He seemed to be rushing to the aid of the suspect O'Keefe was tracking. McPartland and Brattesani jumped out, leaving their car doors flung open in the middle of the street. In a brief struggle, they disarmed the man. McPartland shoved the recovered .357-Magnum revolver into his belt while Brattesani held him. Their priority was to reach O'Keefe. Without backup, he was vulnerable. Rather than spend extra seconds handcuffing the man, they let him flee.

O'KEEFE HAD QUICKened his pace when he saw his partners enter the far end of 162nd Street. He caught up with Garcia at the entrance to No. 505—a seven-story apartment building that was in drug territory. A lone confrontation inside the building was to be avoided at all costs. Only a week earlier, a Local Motion training session had been devoted to "how not to be separated from your backup." O'Keefe held his radio with his right hand and put his left on the suspect's shoulder.

"*Policia. No se mueva.*"

Garcia lashed back with unexpected strength—and with the boxing ability he'd picked up in the Dominican Republic. The two men tumbled into the lobby. At five foot seven, O'Keefe was six inches shorter than his opponent. Each time he grappled for the gun, Kiko used his longer arms to push O'Keefe away, and when the cop did grab Garcia, it was difficult to hold him because he was so slippery with sweat. Strong as the barrel-chested O'Keefe is, Kiko was stronger. He seemed

Photograph by Renato Rotolo/Gamma-Liaison.

WE WANT JOBS NOT RACIST

THE UPROAR OCCURRED LESS THAN TWO WEEKS BEFORE THE DEMOCRATIC CONVENTION.

possessed—and he was. Garcia was a cocaine addict. The drug had burned out his nostrils, but it seemed to make his strength greater. He was an exception to the rule that drug lords don't want their lieutenants to be addicts.

The two men grappled and tumbled in the lobby. Try as he might, O'Keefe could not reach Kiko's gun. They crashed through a pair of interior doors, and Garcia broke free. O'Keefe had been screaming for help into his radio. Then he lost his grip on it—his only connection with the world outside. He didn't even know the address of the building where, as he says, "I thought I was going to die."

O'Keefe found himself staring into the barrel of Kiko's gun. It had an oversize barrel. He grabbed Garcia's wrist and at last drew his own revolver. At point-blank range, he fired one shot into Kiko's stomach, whirling him around. But he was still standing and holding his gun. About six feet now separated the combatants.

"I saw the barrel come around toward me," remembers O'Keefe. "I fired again." This time Kiko fell. O'Keefe knelt to handcuff him. Four minutes had elapsed. "If you were ever in a boxing ring," O'Keefe said later, "you know how long four minutes can be."

McPartland had been startled by his partner's first radio call for help. "It didn't sound like him," says McPartland. "His voice was so high-pitched he sounded like a girl." O'Keefe had screamed out, "10-13"—"cop in need of assistance." But he couldn't tell them where. In the ferocity of the struggle, he'd gotten the block wrong—announcing "163rd Street"—as well as giving an incorrect street number.

"Where are you, Mike?" McPartland kept pleading as he searched at the mistaken address. His voice was as desperate as his partner's. He and Brattesani had dashed directly past the entrance to 505, unaware of the mortal battle within.

O'Keefe found his radio as he ran out of the lobby. Once again, he broadcast the wrong address, but he did report that he had a "perp down." Finally, he looked outside the building and knew where he was. The first cop to reach him was a uniformed patrolman named D'Alessandro, in a radio car. It wasn't clear to him whose blood was covering O'Keefe. Garcia's gun was still clutched in his hand. D'Alessandro had to pry it away, finger by finger.

AN E.M.S. AMBULANCE SOON ARrived. Kiko was pronounced dead at Columbia Presbyterian Medical Center. O'Keefe was taken to the same hospital. Except for bruises, he was uninjured.

When a cop kills in the city, the question always arises: Was it necessary? The answer seemed foregone in the death of Garcia. But then, over the holiday weekend, two women who lived in the building where O'Keefe killed Kiko claimed they had seen him beat the man with his radio until he was unconscious. Then, they claimed, O'Keefe shot the prostrate man dead as he lay on the lobby floor. The two women, Juana Rodriguez Madera and her sister Anna Rodriguez, were seen repeatedly on local newscasts, telling their story and stirring passions in Washington Heights. Others got into the act. Genefonsio Yiquiya, a bystander, told a *Times* reporter that "after they break his legs, they pulled him in and shot him three times."

In the aftermath of the shooting, the threat of Los Angeles–style riots confronted Mayor Dinkins. He could not let that happen less than two weeks before the Democratic Convention was to be held in the city. The mayor did what he thought he had to do. On Monday afternoon, he visited with Garcia's family in Washington Heights. With him was Ruth Messinger, the Manhattan borough president. That was to be expected. The next day, Dinkins and John Cardinal O'Connor visited the neighborhood. O'Connor's presence was surprising. Irish clergymen usually side with the police.

If these luminaries did anything to calm Washington Heights, it was hard to tell that night. "By 9:30, Audubon Avenue was shrouded in billowing black smoke from dozens of fires in trash cans and autos," reported the *Times*. As Pat Duffy, who heads Local Motion, drove up Edgecombe Avenue, it reminded him "of the Ho Chi Minh Trail in 1968."

Visiting Garcia's family, Dinkins knew that the dead man was a convicted drug dealer and probation violator. The mayor also knew that the apartment in which

Photograph by Haviv/Saba.

THE LOCAL MOTION CONFRATERNITY (LEFT TO RIGHT, REAR AND FRONT ROWS): JOHNNY SANCHEZ, JOHN MOYNIHAN, ARTHUR BARRAGAN, TOMMY MCPARTLAND, MICHAEL O'KEEFE, PAT DUFFY, PAT REGAN, JOSEPH ROMANO, MATTEO BRATTESANI.

Madera was living, No. 110, was a drug safe house, a place where drugs are dealt. He knew that narcotics police armed with a warrant had searched apartment 110 in March. They'd found drugs, a gun, 42 rounds of ammunition, cocaine—and a videotape showing Madera's nephew, Jose Rodriguez, strolling toward the camera along West 162nd Street, tossing a bag of cocaine in each hand. "It's legal here," says the voice-over. "It's liberated." Kiko, a lieutenant in Rodriguez's drug ring, also appears on the videotape.

Despite the evidence that placed Kiko in the Dominican drug world, the mayor invited the family to Gracie Mansion on the day after his visit to their home on St. Nicholas Avenue. Said Cardinal O'Connor, "I stake the credibility of the Catholic church on this: I do not believe there will be any cover-up [of the shooting] whatsoever." But still the streets of Washington Heights smoked. On the Monday following the killing, a battle line of cops had to block Broadway at 181st Street in order to stop a crowd from storming the 34th Precinct house. Signs and shouts castigated the "killer cop" O'Keefe.

Amid all this turmoil, O'Keefe was all but forgotten. At home, he watched the riots in disbelief. Much of what he heard—notably the claims of Madera and Rodriguez—seemed to come "out of Wonderland." But he was most upset by a quote in the *Times* from a local woman named Clara Cruz: "They shot him [Garcia] like a dog, but worse than a dog. Because Americans, they respect their dogs, but not their Dominicans." That hurt him worse than the claims of Madera and Rodriguez. He knew whom they were trying to protect. But Clara Cruz was speaking from her heart.

One who believed in O'Keefe was Brenda Rosado, the district manager of local Community Planning Board No. 12. Local Motion boys had helped her start up the Michael Buczek Little League (named for a cop who had been murdered in 1988 by a drug dealer on West 161st Street—only a block from where O'Keefe thought he'd die).

ROSADO VISITED SHOPKEEPERS and restaurant owners in the neighborhood during the unrest, telling them how devotedly O'Keefe—and all the Local Motion boys—had worked with Dominican kids in the Buczek Little League. "I also explained," says Rosado, "that the way the mayor catered to the family was an insult to all the hardworking people in Washington Heights. They don't want anything to do with the drug trade." Before deciding to throw her support to O'Keefe, Rosado had gone to the 34th Precinct to read over Kiko's arrest record—something the mayor apparently didn't bother to do himself.

Days after visiting Garcia's family, Cardinal O'Connor called O'Keefe's home. Mary Ellen O'Keefe answered. A faithful Catholic, she was polite but cool to the cardinal. When he asked to speak with her son, she told him that Michael was "not available." A few days later, the cardinal tried again. "Michael told him in a mannerly way that he did not appreciate how he had handled the affair," says O'Keefe's mother.

On September 5, a Manhattan grand jury voted not to bring criminal charges against O'Keefe in the shooting of Jose Garcia. Robert Morgenthau also issued an unusual 45-page report clearing O'Keefe and discrediting the testimony of Madera and Rodriguez. For a time, it seemed that his office might bring perjury charges against the sisters. But the politics of doing that weren't pleasant to contemplate.

One question remains even after the massive investigation: Why didn't O'Keefe pull one of his two guns on Kiko earlier in their long struggle?

"The truth is," O'Keefe answers candidly, "that in the current climate, a cop is more worried about getting in trouble than getting killed."

Perhaps that's how it must be in an urban police force. Active cops aren't al-

Photograph by James Hamilton.

ways appreciated by the bureaucracy of the NYPD. Part of the problem is budgetary. Too many arrests means too much overtime pay. "Some supervisors act like the money's coming out of their own pockets," says O'Keefe. "They don't think about you camping out on a filthy courthouse floor for ten hours."

In a climate where so many feel themselves to be victims, arrests beget complaints. In Washington Heights, canny drug dealers file them at least as readily as honest citizens. "If you don't make arrests," says O'Keefe, "there won't be any complaints." His own boss, Sergeant Pat Duffy, who picks only "pro-active" cops for his anti-crime unit, says flatly that they are the source of "a majority of all complaints"—justified or otherwise.

Cops who irk the bosses by being too active can find themselves paying in small ways for it. Tommy McPartland, O'Keefe's partner on the night of the Garcia shooting, was too "active" as a patrolman for the comfort of his superiors. They waited to catch him in some infraction, large or small. It turned out to be small: leaving his radio in his locker at the end of his tour instead of returning it to the radio room. A cop in the good graces of his superiors might well have gotten off with a warning. McPartland was docked two days of vacation time.

Anti-crime units were created in 1971 in response to a mugging epidemic in the city—especially in Manhattan. Their mission is to roam in unmarked cars and on foot, ready to react to crimes in progress—robberies and rapes as well as muggings. Pat Duffy trains his cops to "anticipate rather than respond": "When a crime goes down, sector cars will respond. But minutes will elapse. The bad guy's not gonna be there anymore. Make yourself the bad guy and ask, 'How would I get away?' "

Pat Regan and Johnny Sanchez, two of Duffy's men, asked themselves that question one recent night as they patrolled—with me riding along—on Audubon Avenue in the 180s. Excitement suddenly lit up the police radio. A beat cop was chasing a man who'd just bought a "key" (kilo) of cocaine on 142nd Street. He was running toward Amsterdam Avenue as the cop breathlessly called for help. Moments later, he reported the man had fled in a light-blue 1979 Camaro with New Jersey plates.

Forty blocks away, the two anti-crime cops agreed he'd probably head for the George Washington Bridge. But by what route? "He could go up Broadway," said Sanchez, "but he'll hit lots of lights." "He'll probably choose Riverside Drive," said Regan.

Regan headed toward the drive. "Never use that light and siren," Duffy counsels his men. "Run silent, run deep."

THE ANTI-CRIME CAR PULLED TO the curb on the ramp from Riverside Drive to the bridge. Three minutes passed. In the rearview mirror, Regan saw a light-blue Camaro approaching. Seconds later, he was pointing his gun at the driver.

"Where you coming from, sir?"

"My girlfriend's place."

"What's her name?"

Without any hesitation, the man supplied a name. He was calm and breathing normally; he didn't act like a man who had just been chased. Sanchez quickly learned from a radio check that the Camaro's registration had been suspended. Moments later, a patrol car arrived carrying the cop who made the chase back in the 30th Precinct. His shirt was out, and his face was red.

"That's him!" shouted the cop triumphantly. He would be credited with the arrest. Regan and Sanchez were already heading back to Washington Heights. Regan had once chased the mugger of an old woman to New Jersey before catching up with him.

The Local Motion cops, with their ponytails and scruffy clothes, cruising in battered cars, ought to blend right into the streets of Washington Heights—as drug customers if not as residents. But they might as well be wearing clown suits, so quickly are they spotted as they turn the corner into a drug block. Even with their tinted windows rolled up, the cops can hear the hoots as they cruise by gaggles of young men on the stoops and corners: "Local Motion," they call out. As if on cue, more young men pour out of tenement safe houses. In fact, as Duffy explains, there is a cue. "Those guys on the corner," he says, "they carry little black boxes like you'd use to open a garage door. As soon as they recognize us, they activate alarm buzzers in the apartments."

It's a thursday night. Moynihan, Local Motion's tallest and slimmest member, is staring intently at the driver's license of a man who has been double-parked on West 186th Street—only blocks away from the Irish enclave of Kingsbridge, where Moynihan grew up. To the uninstructed eye, the license looks normal. But Moynihan is shaking his head.

"No good," he says. Instead of protesting, the man laughs.

"I paid a guy $200 for that card," he says. "I'm going to go back and punch him out."

It's surprising how often people treat Local Motion cops as confessors. Cruising along Edgecombe Avenue after the driver's-license incident, Moynihan and his partner, Pat Regan, point to a young woman. She's wearing pressed jeans and a denim shirt with sheer sleeves.

"She's looking to buy," says Regan. They pull over to her. "Miss, could I ask you where you live?"

She gives a nearby address.

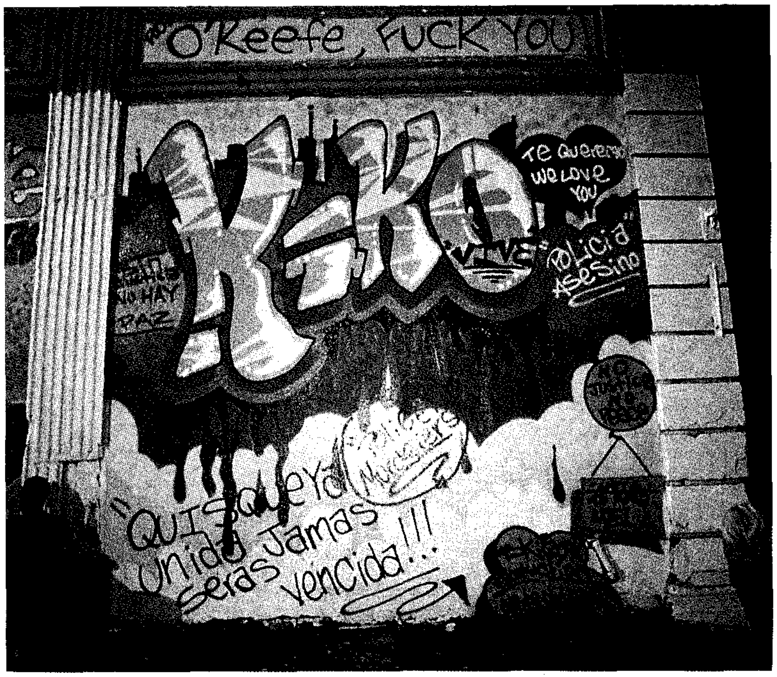
"Are you looking for somebody?"

"For a street peddler who I buy clothes from. See this shirt I'm wearing? I got it from him. Also this bra." She pulls open the top to show the bra.

"Don't buy any drugs tonight," Moynihan says stonily. "Or you're gonna get busted."

SINCE O'KEEFE SHOT KIKO GARCIA, THERE HAVE BEEN MORE THAN TWENTY THREATS AGAINST THE COP'S LIFE.

A MEMORIAL TO GARCIA—AND O'KEEFE.



Photograph by Renato Rotolo/Gamma-Liaison.

"Promise I won't. Thanks."

As they pull away, Regan points out that the woman's address is a drug-rehabilitation center.

"See that guy?" says Regan. A white man wearing a plaid hunting cap is entering a building on St. Nicholas Avenue at 158th Street. A gaggle of teenagers flanking the stoop stare at Local Motion's ten-year-old Chevrolet. Minutes later, the man in the hunting cap is back. Regan calls him over to the window.

"Where you from?"

"Jersey."

"Where in Jersey?"

"North Bergen."

"So what you doing up here?"

"Gonna meet a friend and head down to the Kit Kat Club on 52nd Street."

"D'you buy drugs just now?"

"No way."

"We've got that building under surveillance. It's a known drug location."

"Listen—I went up to the third floor, but then this woman screamed. So I tail-assed right outta there," said the man.

"You got drugs in your jacket?"

"You can strip-search me—go ahead. I ran right out of there when I heard that woman scream. I didn't get a chance to buy."

As the car pulls away, Moynihan says, "You bet he's got the drugs on him." The Washington Heights drug trade would be bereft without New Jerseyites. "If you counted Jersey plates for any night up here," says O'Keefe, "you'd be up to 5,000."

Local Motion has been criticized for not reflecting the ethnic makeup of modern New York. It has a decidedly Irish lilt—Duffy, O'Keefe, McPartland, Moynihan, and Regan. But eight of nine of the squad's members this summer were city-born—more than can be said for most of those whom they arrest. The current Hispanic team member is Johnny Sanchez, whose parents came from Puerto Rico. It pains Pat Duffy not to have Dominicans or other Hispanics on the squad. "I just chose the most gung-ho cops I could find," he explains. O'Keefe has his own perspectives on the ethnicity issue: "This job isn't about culture. It's about crime."

Unlike many in his unit, O'Keefe had no cops in the family. His maternal grandmother, Helen Smith, was a public-health worker who helped found DC 37. Stanley Hill, the union's chief, regularly drove her to work. Ten years after her death, a plaque honoring her was placed in the union's headquarters. O'Keefe's father, an accountant, died of cancer in 1987.

O'Keefe intended to be an artist, not a cop. His mother remembers being called in by his second-grade teacher to be told his art work was precocious. "All I remember," O'Keefe says, "is that I had a crush on that teacher." He attended local Catholic schools. He was in his second term at the School of Visual Arts when his father fell ill. Being a cop suddenly seemed more secure than being an artist.

Michael O'Keefe arrived in the 34th Precinct as a new patrolman in the spring of 1987. It didn't take him long to taste the violence of the area—most of it perpetrated among its 400,000 Dominican residents. One of O'Keefe's first assignments was to guard a homicide site on a drug-infested block of 160th Street. Shortly after taking up his post, he heard shots—a second homicide on the block. Forty-five minutes later, more shots: yet a third homicide. The 34th Precinct is a past holder of the city's homicide record—126 in 1991—and in 1992 is again close to the top.

An active cop from the start, O'Keefe was plucked by Duffy from uniform ranks in the fall of 1990 to join Local Motion. Duffy himself had just taken over the squad. "I tore it down to the bones and built it up my way," he says. Tommy McPartland was also one of his first selections—and became O'Keefe's partner. O'Keefe, a barrel-chested man who has been compared to a "small refrigerator," jokes that he hides his pistol under his "love handle." McPartland is tall and slender. Both men had been altar boys in their churches. Both wear diamond earrings. O'Keefe got his as a teenager, along with most other members of his Pop Warner football team. McPartland, who grew up in a large family in Astoria, got his only after the Irish-born patriarch died. He didn't dare do it before. "I can hear my father now if he'd seen me," says McPartland, affecting an old-country brogue. " 'Ah, well, I thought I had two daughters, but now I see that I have three.' "

The Local Motion team is, to use Duffy's term, "brotherly"—sometimes even vacationing together. Duffy himself once got lost in the Irish countryside, looking for the farm where Pat Regan was born. On the morning of the Garcia shooting, O'Keefe and McPartland had played golf together in Pelham Bay Park in the Bronx. They serviced their own Local Motion cars rather than wait for the police garage to do it. Their 438 felony arrests in 1991 are thought to be a city record for a unit of ten men or less. Often, they ate their dinner while cruising. One slow evening, as they roamed the streets, O'Keefe declared himself starved. Time to get a sandwich.

"No way—we don't deserve to eat yet," barked McPartland. "Not until we get on the sheet [arrest log]."

TWO WEEKS BEFORE KIKO WAS KILLED, THE LEADER OF O'KEEFE'S UNIT HAD A PREMONITION. HE THOUGHT THE UNIT'S LUCK WAS RUNNING OUT AND THAT IT SHOULD BE DISBANDED.

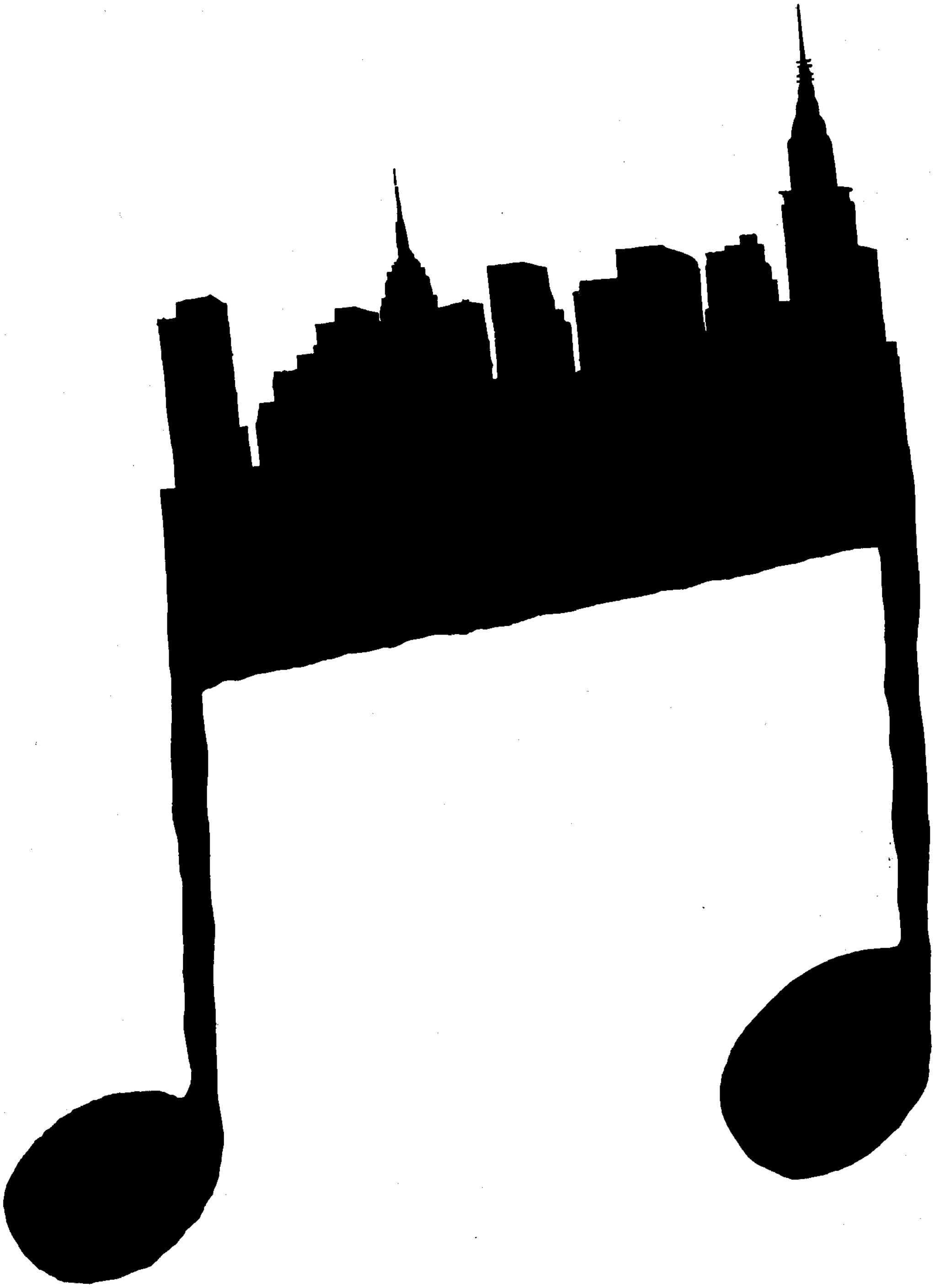
BUT THE LOCAL MOTION confraternity was coming to an end. Two weeks before the shooting, Pat Duffy had called his men together in their tiny second-floor office. He'd had a premonition, Duffy told them, that their luck was running out. After 700 arrests and half a dozen shootouts, none of them had been seriously injured. "I told them that they should think about putting their papers in," Duffy says, "before it was too late. I'd recommend them for transfer. Why push a miracle too far?" By year's end, all the faces in Local Motion will be new.

On a recent Sunday afternoon, the outgoing Local Motion cops assembled for a farewell barbecue at Duffy's parents' house in Throgs Neck. "It was a good, relieving time," he says, "to tell how good we were, how lucky to escape injury—by bad guys or by grand-jury action."

One evening after the party, O'Keefe drove up to Washington Heights. "See that building?" he says. "I chased a guy who pulled the trigger on me from the top landing. But the gun only clicked." Farther along, he identifies a block where a man at the curb takes gun orders in the morning for delivery in the afternoon. What kinds of guns? "You want a machine gun?" says O'Keefe. "He'll get it." He points to tenements subdivided within "like catacombs" by drug dealers so that it's all but impossible to draw up a search warrant. Nearby, O'Keefe waves a warm hello to a teenage girl. She's supplied helpful tips to Local Motion.

O'Keefe's pinpoint knowledge of Washington Heights is now for naught. With more than twenty death threats made against him, he can't safely leave his car here anymore—let alone be an active cop. The exception is the Little League field. Even though he'll be reassigned by next spring, O'Keefe plans to return three days a week to coach again.

"Can't abandon the little guys," he says. ■



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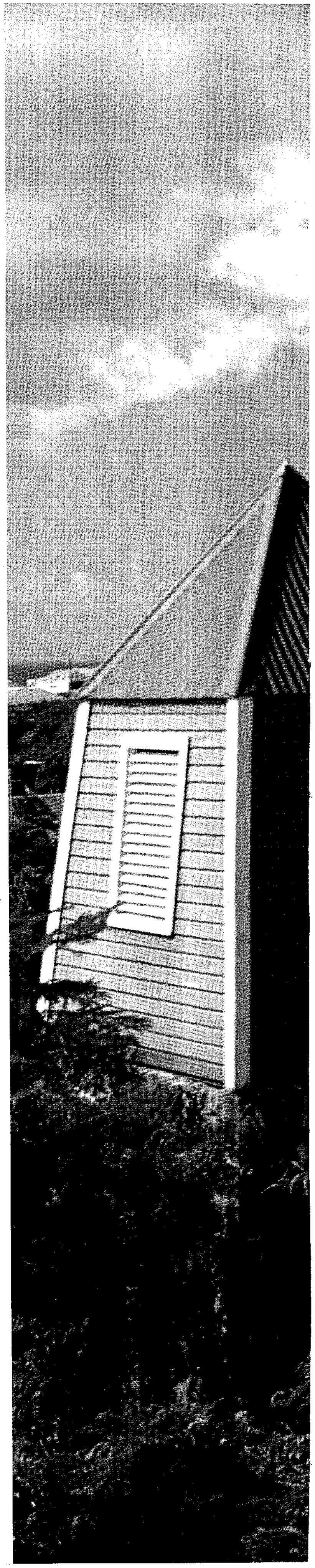
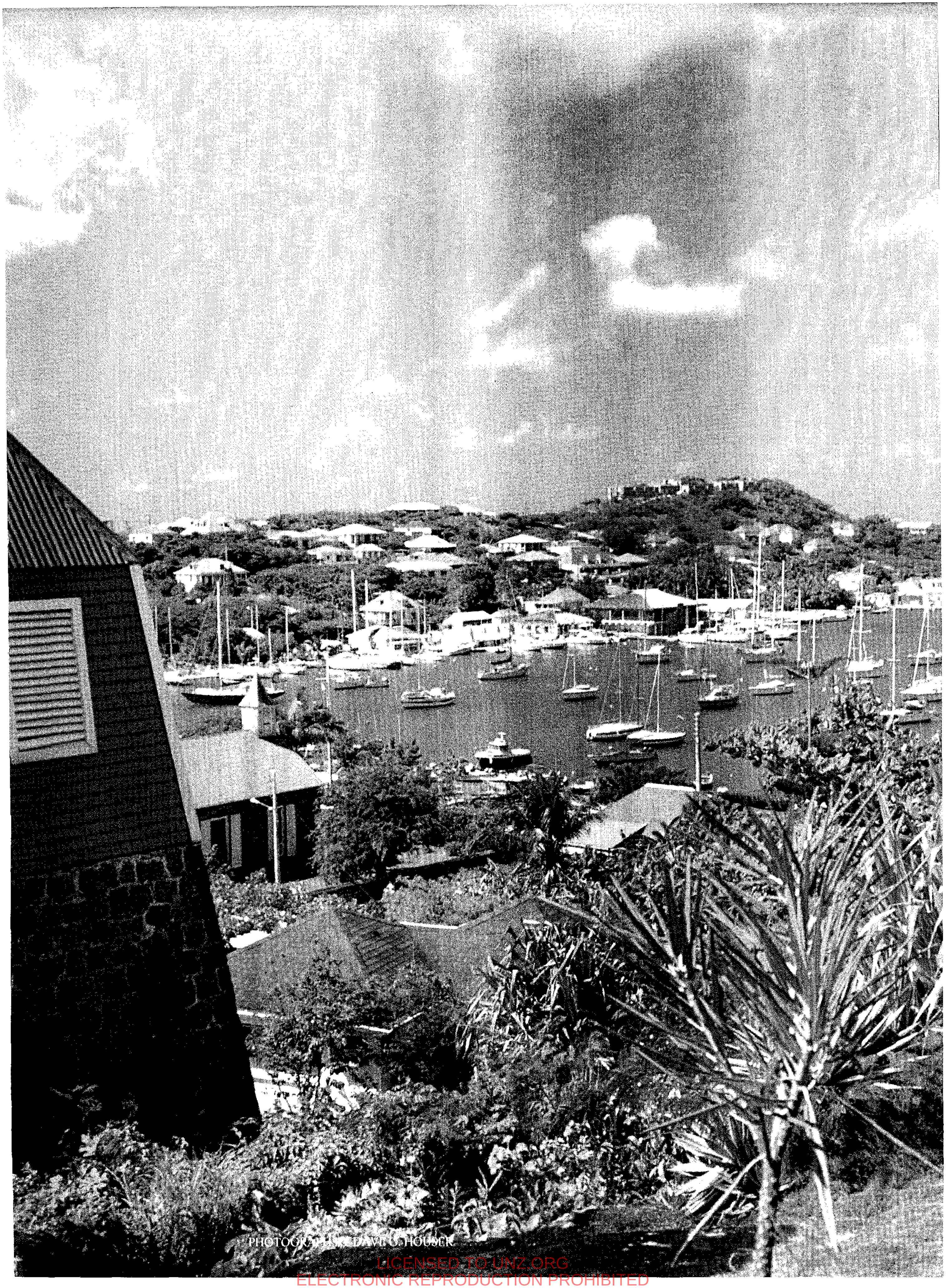
Island Travel

Cloud-wrapped mountains, sheltered beaches, exquisitely clear water, exotic plantings . . . where but the Caribbean can a New Yorker find such beauty and serenity after so short a journey? Here are fifteen island retreats, some sophisticated and expensive, some unpretentious and surprisingly affordable. For the incurably energetic, there's even a resort with enough activities and exercise equipment to satisfy a would-be Olympian.

By Jennifer Cecil and Linda Wolfe



The harbor of Gustavia on Saint Bart's, below the Hotel Carl Gustaf.



PHOTOGRAPH BY DAVE G. HOUSER

New Arrivals

ON SAINT BART'S, BLESS ITS posh and palmy heart, you'd never know belt-tightening was the order of these drear days. The minuscule island sizzles with restaurant start-ups and brave new resorts. This past winter, one of New York's most stylish restaurants (Sapore di Mare) set up shop amid the plantings. And not just one but two grand and expensive hotels opened their French doors.

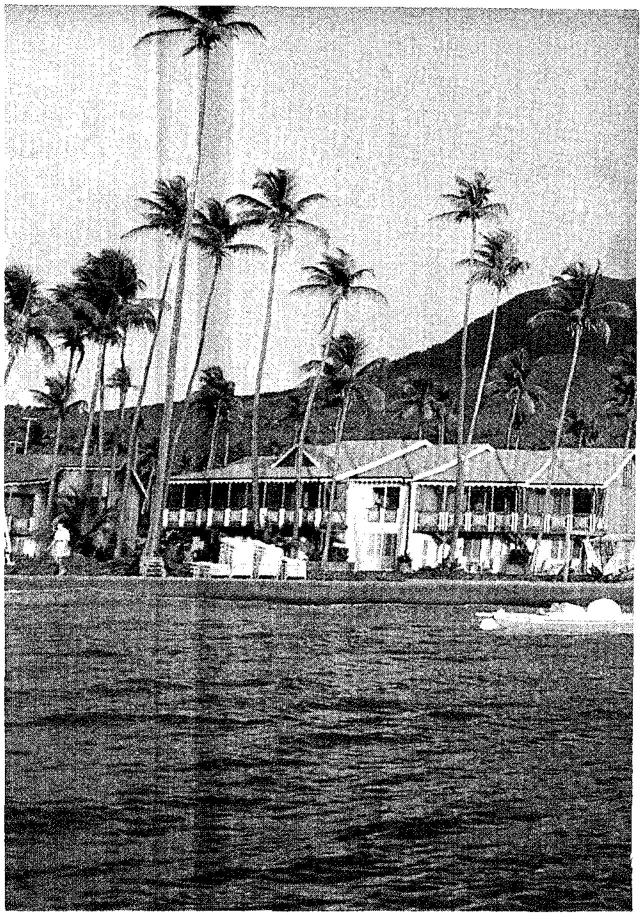
One of them, the small (23 rooms) and winsome **Hotel St-Barth Isle de France,** is that rarity on Saint Bart's—a first-class hotel that sits smack on the sands of a sparsely populated beach. At least, half the hotel sits on the beach—the same romantic Anse des Flamands crescent that houses the fabled Taiwana, from which emerges a steady stream of celebrities and potbellied men accompanied by topless beauties 30 years younger and twelve to sixteen inches taller than they.

Alas, the other half of the Isle de France nestles away from the beach in a dense and grassy grove of coconut trees. But it's only a few seconds' walk to the sands. And with its rustling leaves and nearby Sunday boule players, the area offers what Patrick Pilzer, one of the hotel's four French owners, calls "a feel of the old Saint Bart's"—the rustic island he recalls from his first days there, when pilots trying to land at the airport had to fly low to scatter the flocks of goats grazing on the runway.

The half of the Isle de France that's on the beach is in a graceful edifice that resembles a West Indian estate house. But it is more luxurious than such buildings generally are: It sports marble floors, a colonnaded foyer, and a large (not just for Saint Bart's) seaside swimming pool. In the suites and big rooms, the furnishings are elegant, discreet, a mix of tasteful contemporary pieces and lovely, pricey antiques—a Barbadian armoire here, a Martiniquan writing desk there.

Also lovely, and unusual for Saint Bart's, are the bathrooms—spacious areas with marble floors, double sinks, glistening bathtubs (some of them with whirlpool jets), and showers and bidets.

Down in the grove, the rooms—which appeared to me to be smaller than some of those in the main house but nevertheless very comfortable—are in pretty, soursop-colored cottages, with French doors and multi-paned windows. They, too, have antiques. And big bathrooms. And they have wooden terraces, flowering gardens, and proximity to a second, good-size swimming pool, plus the hotel's tennis court (which is lighted in the evening), air-conditioned indoor squash court, exercise room, and excellent restaurant.



When I visited the hotel last winter, it had a Breton chef. He has since departed, and a new chef has been hired. I hope that he will be as good as his predecessor, whose meals were among the best I had on Saint Bart's.

There are other exceptional things about the Isle de France. Like its Porthault linens, and its Cristofle silver, and the housekeeper who washed and ironed my travel-worn laundry but refused to be paid because, she said, she wasn't the regular laundress and her ironing wasn't up to snuff (though it was, in fact, perfect).

The Isle de France has a few flaws. One is that the patios of the main building's suites afford little privacy, for they are right at pool's edge. (When I visited, a crew of fashion photographers and models commandeered the pool and cavorted noisily all day, treating the suite patios as communal property.) But nevertheless, the hotel is *formidable* and no doubt will soon be virtually impossible to get into. So catch it while you can.

Hotel St-Barth Isle de France, B.P. 612 97098 St. Barthélémy, Cedex, French West Indies (590-27-61-81). From January 6 to April 30, 1993, rooms are $480 and $490 a night, double occupancy; suites sleeping two are $630 a night; a bungalow sleeping two is $320 a night. Breakfast, tax, and service charge are included. The Isle de France will be closed from September 15 to November 1, 1993. A.E., M.C., V. —L.W.

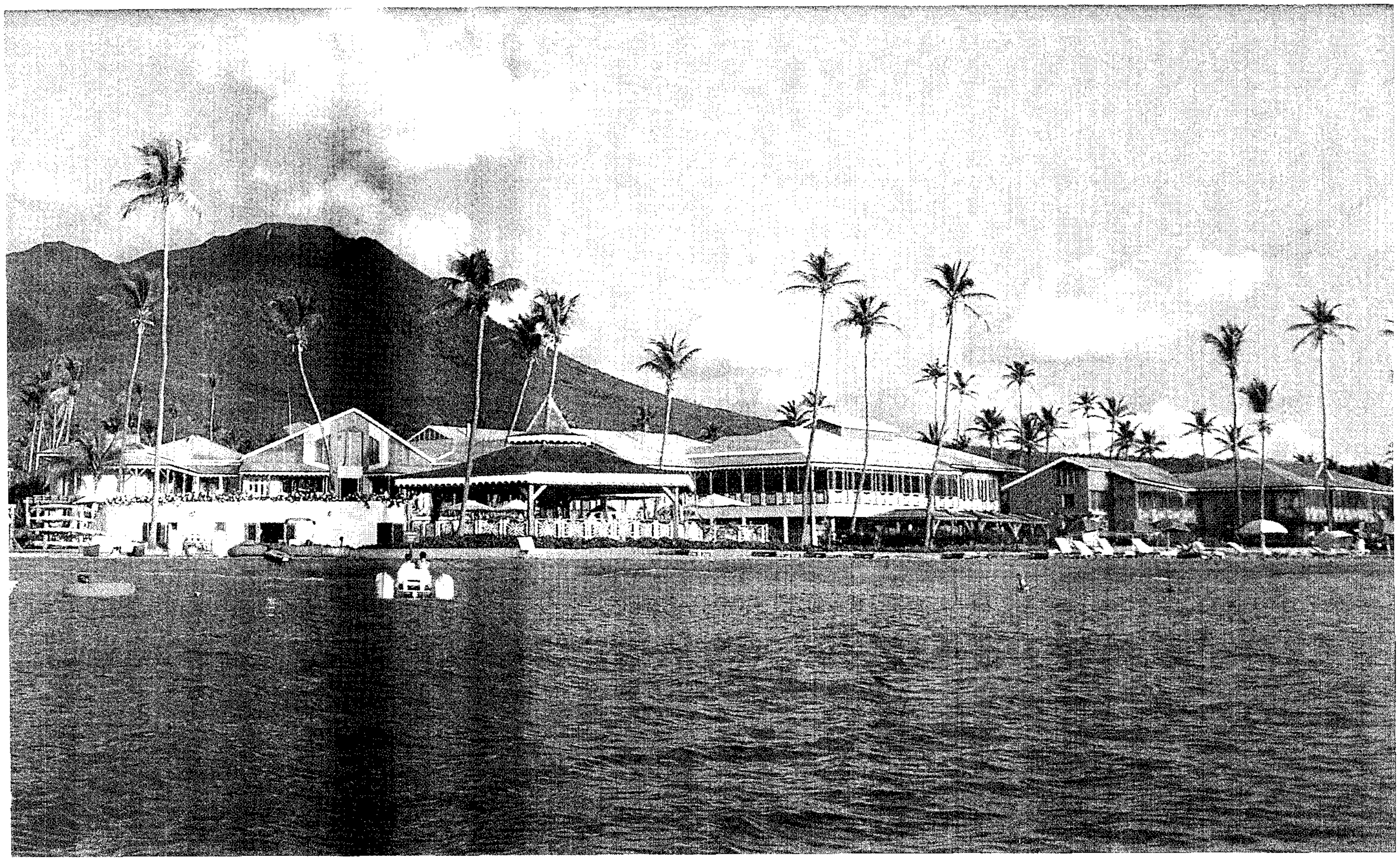
On sleepy Nevis, nobody hurries, hustles, or bustles—except the guests at the grand and very peppy new Four Seasons Resort.

GLAMOROUS, COSTLY, AND possibly designed with an eye toward executives unwilling to be long out of touch with their office, **Hotel Carl Gustaf,** another new hotel on Saint Bart's, offers no beach but, instead, panoramic vistas, plentiful privacy, 24-hour room service that features caviar served with iced vodka, and, in every one of its fourteen suites, fax machines, direct-dial telephones, *two* television sets, a stereo system, a videocassette player, and a plunge pool.

Despite its *à la page* gadgetry, the Hotel Carl Gustaf is surprisingly low key. And its architecture is classical West Indian—a cluster of Saint Bart's–style peaked and corrugated tin-roofed cottages that mount a steep hillside overlooking the harbor of Gustavia, the island's capital. Down below is the hotel's cabin cruiser, the gleaming *Carl Gustaf I.* Down below, too, is pebble-strewn Shell Beach—not one of the island's best.

No matter. Many won't mind not being close to a good beach. They'll be so caught up in the hotel's sybaritic at-home pleasures that they may not want to venture off the ranch at all. Take the views—the harbor's erratic hills, crumbling Swedish fort, and red-roofed, white-walled Creole cottages. Or take the sounds that float up to your aerie: cocks crowing. Children in a distant schoolyard singing. The haunting, tinny chimes of a little church that sound like a banging of cowbells.

ILLUSTRATED BY LINDA BLECK



The Four Seasons Resort, on an old coconut plantation in Nevis.

The suites have kitchenettes, bedrooms, and stark-white living rooms (with marble tile floors) that are partially open to the harbor views and breezes. Their teak-floored porches are open to the sun at one end, shaded at the other, and home to the plunge pool (which has whirlpool jets).

Among the other pleasing touches: arctic air-conditioning, a bedroom big enough to house a king-size bed, an excellent shower, and two sinks with faucets of 20K gold. Among the less pleasing touches: inelegant and squat pink furniture covered in garish upholstery.

Breakfast is a delight—a basket heaped high with croissants, pain au chocolat, and brioche, as well as dark, powerful coffee. Dinner is a production. In the dining room with view, amid crisp, embossed napery and delicate gold-edged Limoges plates, you'll be greeted with good champagne and a basketful of fruit to sample while studying the ambitious menu. You'll be dazzled by the constant flash of silver as waiters heft mammoth, shining covers off platters of artfully arranged food. But sadly, the food may not match the ambience. When I dined there, a dish of lobster served out of the shell contained rubbery meat and a cloyingly sweet sauce. Crayfish offered with a lime-and-basil sauce was delicious, but the crayfish hadn't been cleaned properly and looked gross.

Clearly, the Carl Gustaf has kinks to work out. But it's a pretty place, and exceptionally comfortable.

Hotel Carl Gustaf, Rue des Normands, Gustavia, 97133 Saint Barthélémy, French West Indies (590-27-82-83). From December 16, 1992, to April 24, 1993, double-occupancy suites are $800 a night; suites sleeping four are $1,000 a night. Tax, service, breakfast, and transportation to and from the airport are included. The hotel will close from September 1 to October 15, 1993. A.E., D.C., M.C., V. **—L.W.**

SO BOUNTEOUS are the flora and fauna on the Samaná Peninsula that, local word has it, this lush finger of land jutting into Samaná Bay, in the Dominican Republic, is scheduled to become one of the U.N.'s first protected world parks.

Pods of humpback whales arrive in late January to breed at the mouth of the bay. On the peninsula's south side rise Los Haïtises—haunting beehive-shaped hillocks that are now a national park and bird sanctuary. And along the bay's north side lies Las Flechas, the beach where the Arawak Indians' arrows momentarily repelled Columbus's men. Nearby, in Victorian splendor, sits the **Gran Bahia,** the peninsula's first major hotel, a conch-shell-pink fantasy wrapped in white filigree.

An accordion-violin duo struck up "Chiri Chiri Bin" as I entered the lofty atrium lobby after a twenty-minute flight from Santo Domingo by Areo Commander. Only the obvious discomfiture of the bellmen, got up in knee breeches and peach cummerbunds, spoiled the turn-of-the-century motif invoked by the fanlights, marble floor, and chinoiserie planters sprouting palms. But there were glitches—not unusual during the shakedown stage of a new hotel. What was exceptional was the absence of the general manager and the concierge shortly after the resort's opening. No one was around to arrange the whale-watching trips, the yacht sail, and other promised diversions.

Nothing was missing, however, from the view of the bay from atop a bluff. The large, graceful pool faced the sweeping waterscape, as did the public areas—and many balconied bedrooms. Vermilion sunsets seen through my terrace lattice were the cynosure of Room 139, a generous space decorated traditionally with flowered prints, pottery lamps, and wicker.

Haute cuisine was the goal of two chefs from Lenôtre, the Parisian *pâtisserie.* Predictably, the new team's performance was uneven. As for the Dominican owner, his goal for his hotel was five stars. Judged solely on the site and the facilities, Gran Bahia's got them. A separate fitness center, two tennis courts, and twenty easy-riding Dominican horses will appeal to the *sportif.*

Photograph by Andre Gallant/The Image Bank. Palm tree illustrated by Minh Uong.

The more passive can voyage to Los Haïtises and, from January through early March, take a whale-watching trip.

I took a launch to Cayo Levantado, an island ten minutes from Gran Bahia, where I sipped piña colada from a pineapple, then crossed the bright-white sand to plunge into Samaná Bay. Later, I took the scenic twenty-kilometer drive, past pigs, banana farms, and fishermen mending nets in front of bamboo huts, to gentrified Las Galeras, a French-German winter-migration spot with a fine long beach. Come evening, I dined at El Camilo in Samaná town; the slightly charred but succulent grilled shrimp were unbeatable. At Coco's disco, the merengue, though taped, was diverting.

The Gran Bahia is a work in progress. If, as the proprietor reports, some of the Samanese were unfamiliar with a wheelbarrow when he began the hotel, imagine how odd a former copra worker in knee socks must feel balancing a small tray. This winter, the service should be vastly improved.

The Gran Bahia, a pink fantasy on a peninsula in the Dominican Republic, should appeal to the *sportif*.

Hotel Gran Bahia, c/o David B. Mitchell & Company, 70 Old Kings Highway North, Darien, Connecticut 06820 (800-372-1323). From December 20, 1992, to April 12, 1993, double-occupancy rooms are $230 to $285 a night; suites sleeping two, $420; suites sleeping four, $705. No meals are included. Add 13 percent tax, 10 percent service. The hotel is open all year. A.E., M.C., V. —J.C.

During the years it took to build **The Four Seasons Resort,** which opened last February, old Nevis hands were in a state of constant anxiety. The sleepy island would be ruined, they predicted. The secluded beaches overrun. The goat-grazed roads gridlocked. But a visit to Nevis this past winter proved the prophets of doom incorrect. Nevis was still a sleepy island, with deserted beaches and little-trafficked roads. No one was hurrying, hustling, or bustling—except right at the Four Seasons itself. There, however, on 350 acres of spectacular property, was enough action to satisfy the soul of a hyperkinetic would-be Olympian.

The peppy, 196-room resort, ideal for people traveling with adolescents, is in a striking location—on an old coconut plantation tucked beneath cloud-wrapped Mount Nevis. The public rooms are grand—you'll see marble floors, etched-glass French doors, elaborately glazed Oriental planters—but some of them seem to have been built not for the tropics but to make Canadian Mounties feel at home. Like the dining room, with its wrought-iron chandeliers and camp-mess-hall style high, exposed-beam ceiling. Not to mention its fireplace—a huge one whose propane logs are lighted at night no matter how hot it is outside.

My bedroom had a king-size bed with a carved headboard, a couch, a granite-topped dining table, several rattan armchairs, lamps with bright bulbs, and an armoire fitted out with a TV and videocassette player. The bathroom was as large as many a Saint Bart's hotel room, with two marble sinks, a marble-edged bathtub, and a separate shower.

Nice. But staying in your room is not what the Four Seasons is all about. It's about moving. Having fun. And you can move and have fun from dawn till dusk, and then some, and never do the same thing twice. There's golf to be played on a championship course, as well as croquet, tennis, horseshoes, shuffleboard, volleyball, billiards, and darts. There's 2,000 feet of beachfront. Snorkeling, sailing, stretching, aerobics. A health club with Lifecycles and StairMasters. A hot tub. Saunas. Massages. Jogging runs. Organized hikes. Even young children are offered many activities: In a paint- and toy-stuffed nursery, there's all-day care for 3- to 9-year-olds, with activities like cooking, crafts, mini-hikes, and story hour.

Dinner can be eaten in one of two places—an informal grill room, where there is a nightly buffet, or the formal dining room. Here, with whirring ceiling fans countering the blazing fireplace and gilt-framed paintings adorning flocked-wallpaper walls, I expected the worst. But, to my astonishment, the food was excellent, from the poached lobster medallions spiced with a red-pepper aïoli to the seared lamb loin draped in a dark, raisin-flecked sauce to the Mount Nevis Special, a diaphanous dessert composed of coconut tart, coconut ice cream, and tissue-thin slices of mango. There are also "alternative" meals, designed for calorie-, cholesterol-, or sodium-counters.

There's more pleasant news. Service is efficient, prompt, and gracious. Bellmen refuse tips. Maids provide not only fresh towels at night but fresh terrycloth robes. And if something isn't functioning properly, it's fixed immediately. The Four Seasons may not be Nevisian. But it *works.*

The Four Seasons, Pinney's Beach, Nevis, West Indies (809-469-1111 or 800-332-3442). From January 3 to March 31, 1993, rooms are $450 and $500 a night, double occupancy; suites sleeping two are $800 to $2,000; suites sleeping four to six are $1,400 to $3,000 a night. No meals are included. Add 7 percent tax and 10 percent service charge. The hotel is open all year. A.E.,

The Gran Bahia.

Photograph courtesy of the Gran Bahia Hotel.

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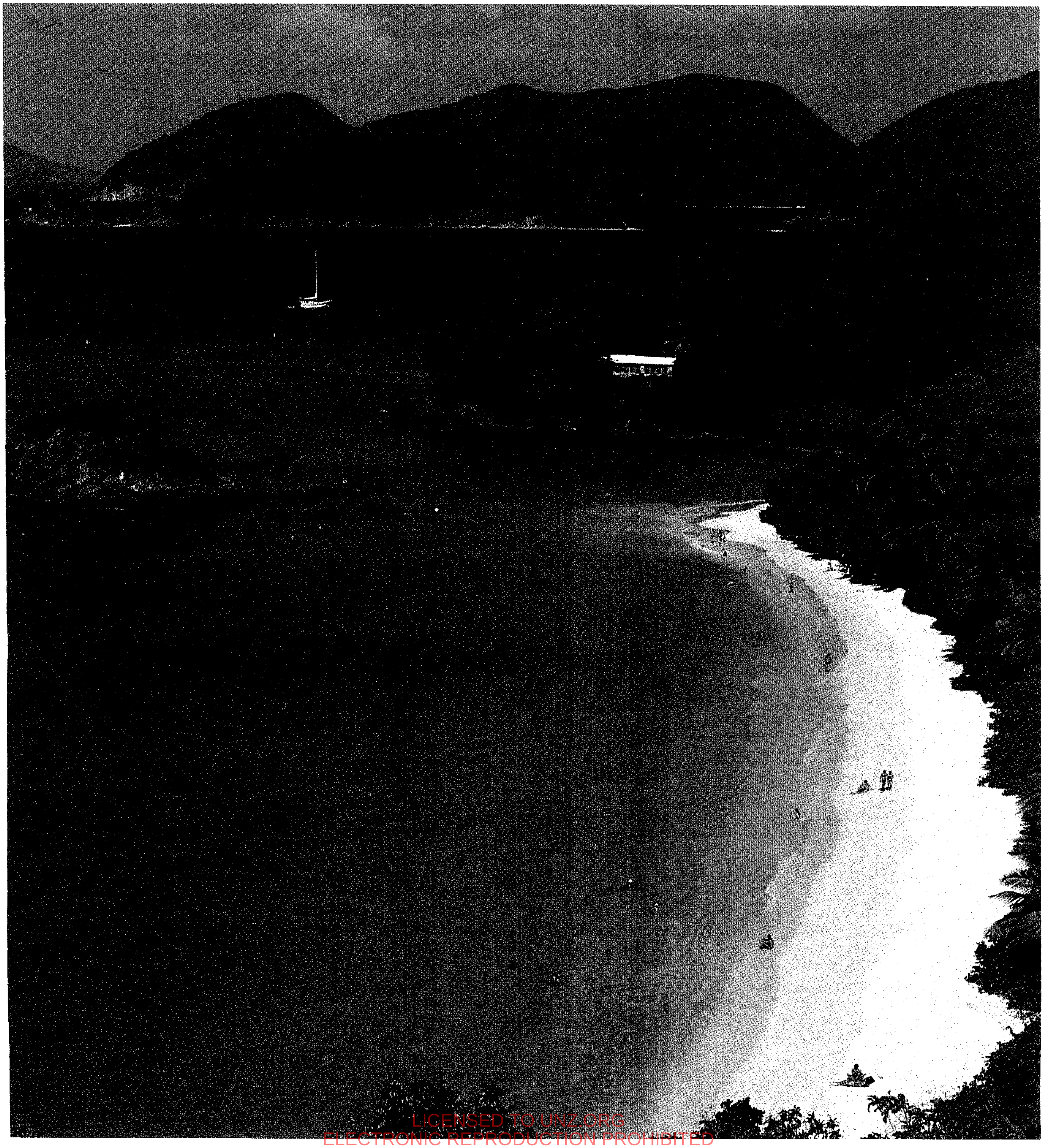
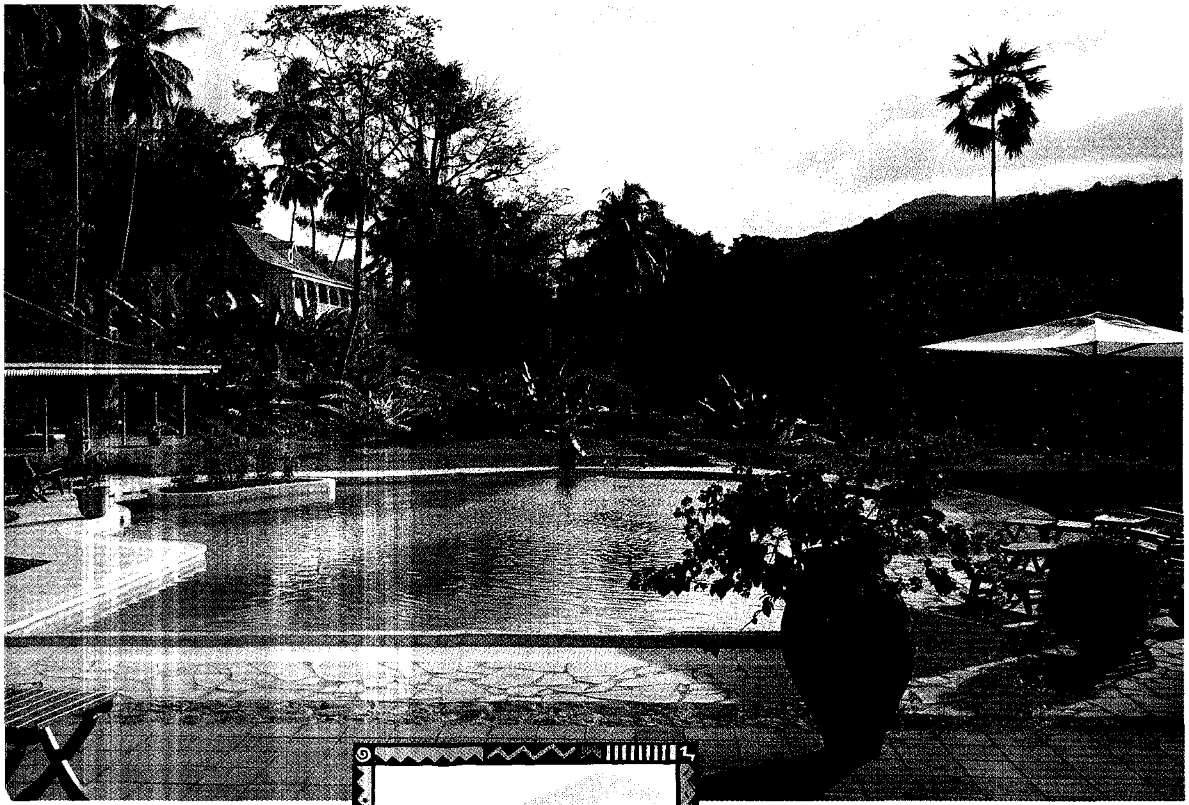


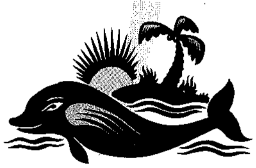


Habitacion Lagrange.

D.C., M.C., V. —**L.W.**

Habitacion Lagrange on Martinique is not for everyone. But if it's for you, you will be—as I was during my visit there—in a state of ecstasy. Here, amid lush banana plantations and ferns and flowers so huge that they look like the imaginings of Henri Rousseau, is a country inn that doesn't so much make time stand still as roll it backward, make you feel you're living not in the shabby here and now but in the long-gone, suddenly far more interesting eighteenth century.

Martinique's Habitacion Lagrange is for those who want to immerse themselves in Caribbean country life.



The hotel is inland, far up on Martinique's Atlantic-coast side, which has only recently begun to be developed for tourism. It doesn't have a beach, it isn't even *near* a beach; you'll need a car to get to it.

Lagrange is a collection of several brilliantly restored stone or timber eighteenth-century buildings and two new structures designed to match the others, all set around a large swimming pool. The old buildings—once part of a sugar plantation and rum distillery—were in ruins when owner Jean-Louis De Lucy and his wife, Isabelle, bought them from friends two years ago. Today, they are pristine and stylish, filled with period antiques and opulent draperies.

The main building, in which there are several guest rooms, a library, and a convivial bar, is exceptionally attractive, a cream-colored stucco mansion with a wraparound wrought-iron terrace and two tall, shingled turrets. To its left is another restored building; it was here that I stayed. In my room: two high old four-poster beds with firm mattresses and soft pillows; antiques; a mini-fridge; and a TV set.

Meals are eaten in a red-tile-roofed, open-sided pavilion. The food is a mix of French and Creole, served on a table set with Limoges plates, good silverware, and crystal wineglasses. For lunch there are such local specialties as boudin (spicy blood sausage) and chatrou (octopus) or, if you're lucky, oassou (crayfish), all cooked with heady, tingling spices. For dinner, grilled or poached fish, a curry, poulet au citron. Or perhaps a barbecued gigot. But breakfast, with its tropical fruits and local breads, is the best meal.

What's there to do? Not much. There's the pool. And a tennis court (lighted at night). And there are paths leading through the mysterious, junglelike plantings. This is a place for people who like walking. And reading. Bring lots of books. Or get into your car and drive to some of the nearby fishing villages or beaches. (Alas, none of the latter, as far as I could tell, was a particularly great beach. The water's lovely, but the beaches are public, populated, and narrow.) Better yet, go hiking in the 400-acre nature preserve on nearby Caravelle Peninsula. Or ask the De Lucys about visiting Thierry, a 30-acre private island on which they rent a rambling nineteenth-century villa to groups of six or more. Thierry, where you can swim in exquisitely clear water, is about an hour's drive from Lagrange. On the way there are many good local restaurants, and a detour will take you to the cool, handsome Maison Clement in François, a rum manufacturer's home turned into an interesting museum.

Lagrange has its problems. The lights in my room were too dim to read by. In the dining room, the coffee kept getting cold while the waitress went back to the kitchen to bring milk for it, and the food grew a bit monotonous (I later heard there were plans afoot to improve the menu). Nothing is perfect. But Lagrange, if you don't require a beach and want to immerse yourself in Caribbean country life, comes close.

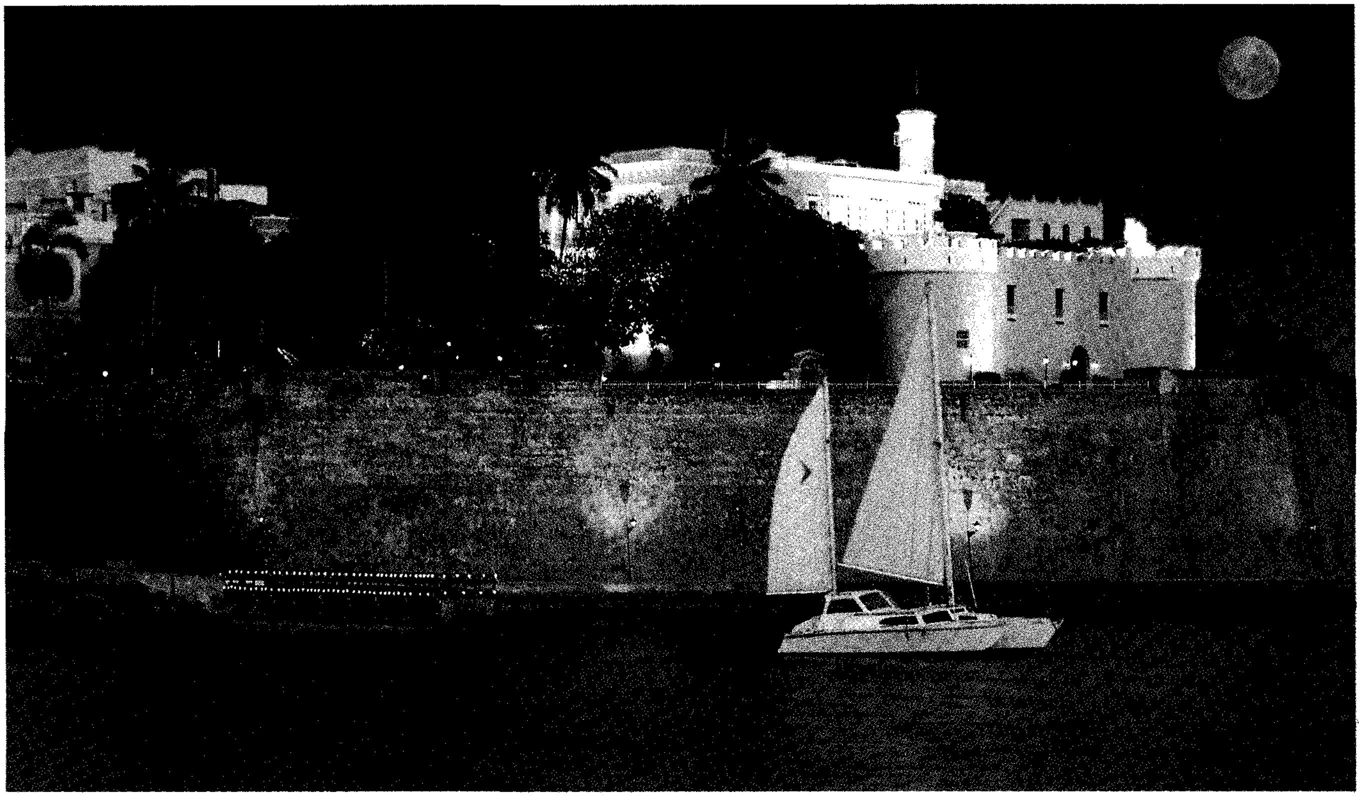
Habitacion Lagrange, 97225 Le Marigot, Martinique, French West Indies (596-53-60-60). From January 7 through April 19, 1993, double-occupancy rooms are $320 a night; double-occupancy suites are $350 a night. Breakfast, tax, and service are included. The hotel will be closed from June 1 through July 13 and September 2 through October 14, 1993. A.E., D.C., M.C., V. —**L.W.**

Tried and True

“WELCOME TO Saint Kitts,” said our driver, “68 miles square, population 35,000, sugarcane the principal crop.” A narrow cane train interrupted this litany as it slowed our progress north to **Rawlins Plantation Inn,** a former sugar estate recently transformed into one of the most appealing inns in the West Indies. In the clear, fresh air, each shrub and Royal Palm, the meticulously appointed Great House—even the lava-stone remains of the ancient sugar mill—glistened as we pulled up.

Photograph by C.K. Tempelaar-Lietz.

MONACO?



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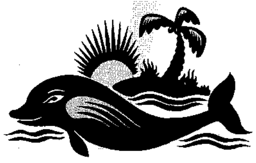
In 1989, Kittitian-born Claire Rawson and her husband, Paul, a British hotelier, bought Rawlins from their friend Philip Walwyn, whose planter family had owned the property for more than 300 years. After suffering a devastating blow from Hurricane Hugo, Rawlins is again detoxing guests with an almost surrealistic serenity.

Advertising executives and industrialists wound down last March in white frame cottages or bungalows wrought from sugar-mill remains. We were content to laze on chintz sofas or on filigreed porches facing the slate-blue sea: Rest, not supervised recreation, is Rawlins's long suit. But should you seek activity, there's a tiled pool, a grass court for tennis and another for croquet, and a path leading to the tropical tangle cloaking Mount Misery, the destination of our sundown safari late one afternoon. With Paul at the wheel of the blue Mitsubishi and Claire holding tight to the ice, we bucketed up the 4,000-foot mountain's luxuriant flanks to sip rum punches and drink in the sight of the cane fields flowing from our feet to the Caribbean, from which rose Saint Eustatius's dormant volcano, the Quill.

Variations on this panorama are visible from each yellow-shuttered room, from the trellised pool pavilion, and from the small but airy estate house. The physical beauty here borders on the phenomenal, and so, in a very personal, home-cooked way, does the food. Rawlins is that Caribbean rarity, an inn where the cooking, as well as the discreet service, is a match for the prettily got-up rooms and flower-splashed grounds.

The beauty of the view from the guest rooms at the Rawlins Plantation Inn, on St. Kitts, borders on the phenomenal.

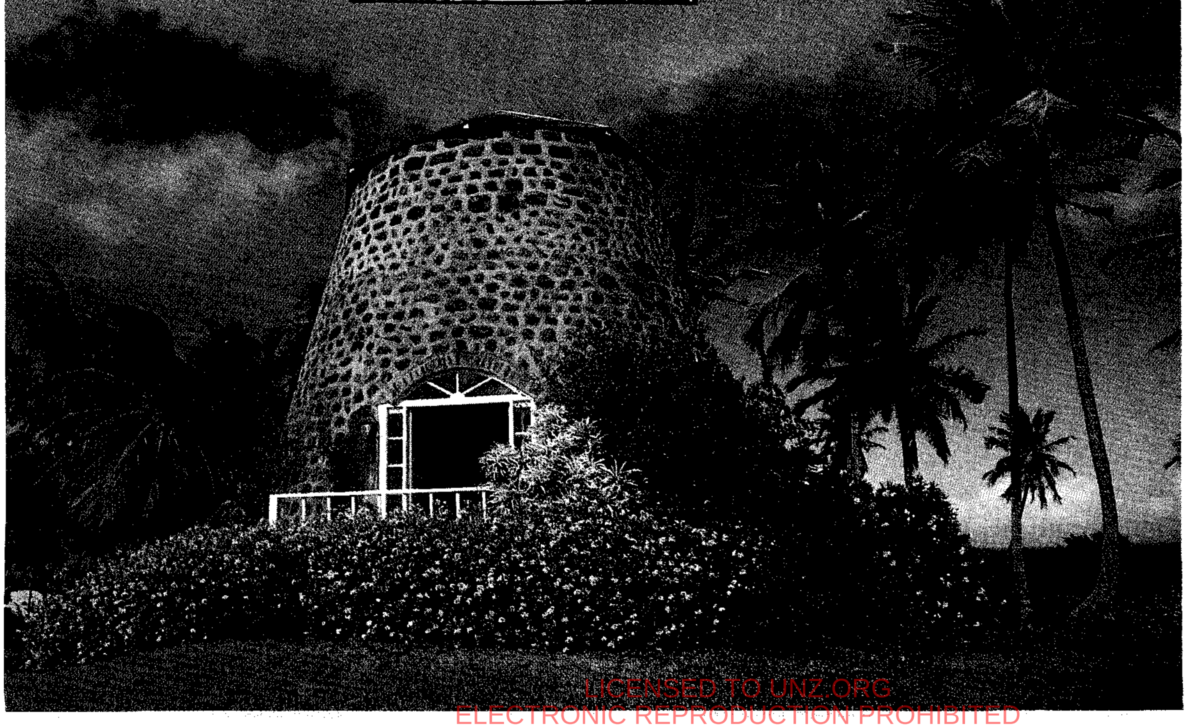


The eight-dish buffets have become a must on the Kittitian lunch-around circuit. By 1 P.M., day trippers, their plates laden with chicken curry, dolphinfish croquets, and assorted salads, replace late-breakfasting house guests at veranda tables covered with starched napery.

Rawlins's reputation rests on Claire's ability to season each dish with fresh herbs and local spices. Crisp home-grown greens formed the basis for a warm lamb salad flavored with mint and thyme; French anchovies and whole Spanish capers gilded tuna steaks; and wild local raspberries complemented a slice of rich chocolate mousse. After dessert, leaving the lilt of Vivaldi, everyone repaired to the bar terrace for Ella Fitzgerald and crackling conversation over café filtre.

Floral fabrics, rattan, and Caribbean prints decorated our big, two-room suite in Pear Tree, a hip-roofed duplex cottage blessedly free from all but natural sounds. No car, no plane, no radio intruded. With the door open to the trades, I fell asleep to a tree-frog chorus and awoke to the mourning doves' throaty coos.

Rawlins Plantation Inn, P.O. Box 340, Saint Kitts, West Indies (809-465-6221). From December 16, 1992, to April 14, 1993, double-occupancy rooms are $375 a night. Breakfast, tea, dinner, and laundry are included. Add 7 percent tax and 10 percent service. The inn is closed in September. No credit cards. **—J.C.**



The Rawlins Plantation Inn.

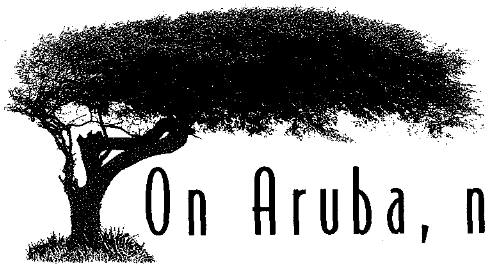
Photograph by Gary Crallé/The Image Bank.

ITALIANS RUNNING THAT MOST dignified and French Provincial Saint Bart's inn, Castelets? And not just any Italians but that stagy kiss-kiss crew headed by Pino Luongo and Cesare Dell'Aguzzo from East Hampton's Sapore di Mare? The news wreaked havoc in the breasts of Castelets fans; throughout the winter one heard mutterings about how the beloved place would be ruined. But a visit to Castelets, now renamed **Sapore di Mare,** revealed that not only have the Italians not ruined Castelets, they have—I know it's incredible—improved it.

The inn looks the same—a cluster of wood-shuttered stucco-and-stone cottages on top of a precipitous mountain in Lurin, one of the most remote areas of Saint Bart's. The establishment's ten rooms, some of them grand and airy duplexes with high-pitched roofs and private verandas, others claustrophobic cubbyholes with communal verandas, still sport their trademark French doors and countrified floral curtains and their smattering of antiques. The handsome dark-green marble that floors the broad verandas is still in place. And serenity, up here amid the spectacular views, is still in massive supply.

But the food's gotten better. To understand the leap forward that the Italians have made, you need to have visited Castelets not in the seventies, when its kitchen was one of the best in the Caribbean, but in the past few years, when its butter- and cream-driven cuisine seemed to have grown tired, surviving on reputation rather than on accomplishment.

In contrast, the Italians are offering a menu that provides their tomato- and-oil-fueled Tuscan fare. Their pasta and panzanella. Their calamari and cacciucco. To cook as they're used to cooking, they've hauled down with them gallons of extra-virgin olive oil, bottles of 100-year-old vinegar, pounds of *funghi.* But oh, the problems! The Italian wines got held up as they crossed from



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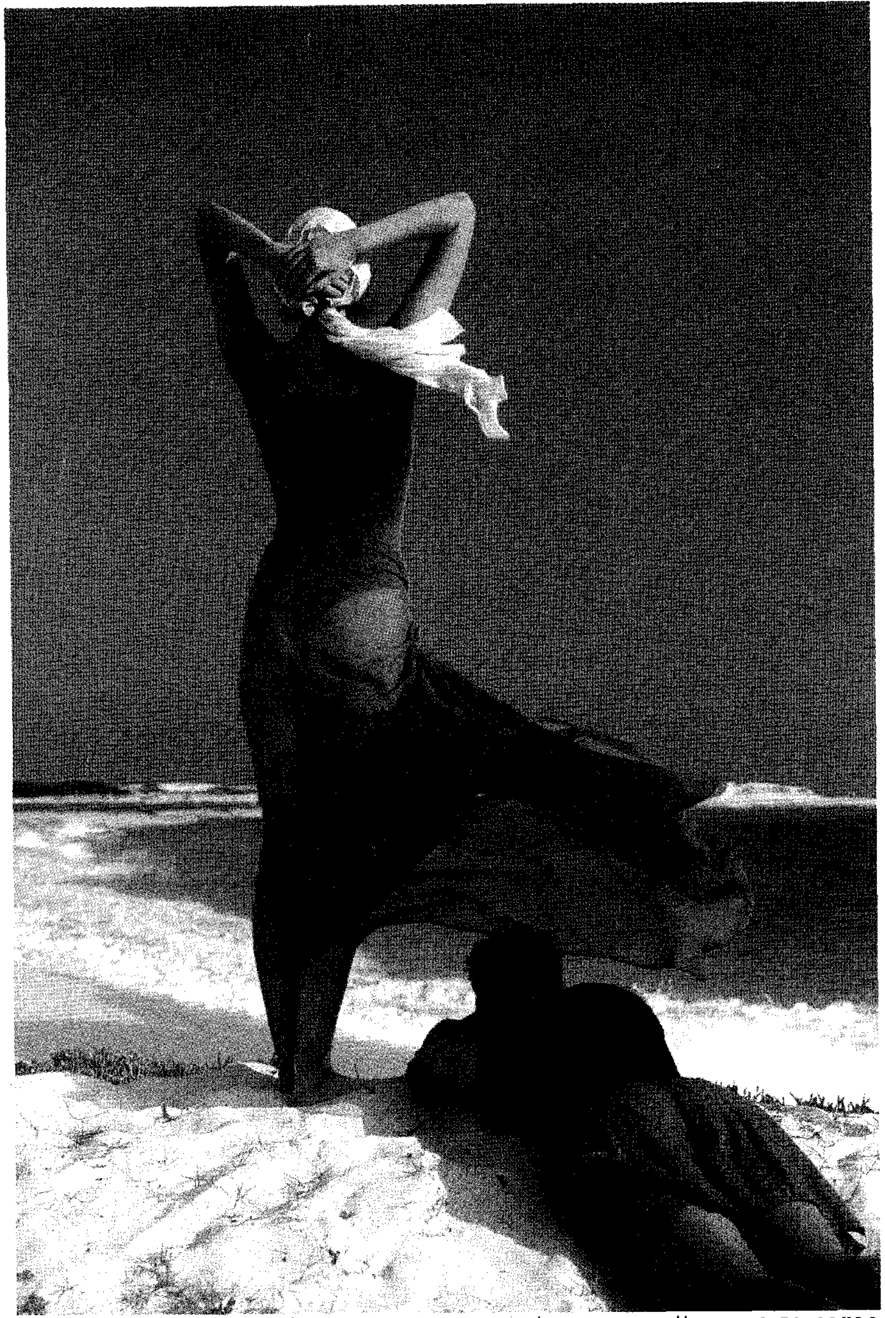

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A cottage room at the Nisbet Plantation Beach Club.

Livorno to Le Havre. The arugula seeds wouldn't take in the rocky soil. And the tomatoes! They have to be wangled early, so early, in the morning from the produce boat that lumbers in from Guadeloupe twice a week. Then there's the fish. Much of it is frozen. And sometimes you can tell. Dell'Aguzzo, shaking his handsome head and throwing his hands to the sky, reports that in two months on the island, he hasn't swum once.

But despite the problems, the cooking is for the most part quite successful. Among my favorites: a salad of warm scallops and white cannellini beans, and a toss of penne with mascarpone and radicchio.

If the food in the dark-beamed dining room or outside on the airy terrace is different from what it used to be, so, too, is the *ambiente.* When this was Castelets, diners spoke in subdued tones and Bach murmured through these rooms. Now there's hubbub and table-hopping and Verdi ("Bach puts me to sleep," Pino tells me). Everyone knows everyone. Just like in East Hampton.

Luongo and Dell'Aguzzo haven't bought Castelets. They've leased it for two years. But they've already made big changes. They've added an outdoor café. And, if they stay on, they plan to refurbish the rooms and to enlarge the pizza-size pool, big enough only for dunking. But swimming was never what Castelets was about, and it's not what sparks Sapore. What makes this place go is, in the dining room, food and fuss, and, away from it, a Magic Mountain tranquillity.

Sapore di Mare at Castelets, St. Barthélémy, French West Indies (590-27-61-73). From December 20, 1992, to April 11, 1993, rooms range from $100 to $255 a night, double occupancy; villas range from $400 to $450, double occupancy; villas sleeping up to four are $550 a night. A Continental breakfast and tax are included. Add 10 percent service charge. The hotel will be closed from August 1 to October 8, 1993. No credit cards.—**L.W.**

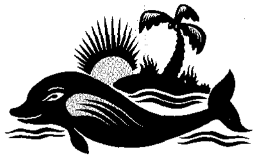
Peter Island, A SYNTHESIS of tropical verities and high-class hotel comforts, is better operated today than it has been in years. This British Virgin Island, walloped by Hurricane Hugo, is up and running after a hiatus of eighteen months. I was ambivalent about the 1,800-acre private-island resort during my first visit (*New York,* November 11, 1985). But certainly the rehabilitated property merited another look. This past March, I was impressed.

Twenty-four hours in a well-designed bed-sitting room erased memories of my less than idyllic arrival: No ferry waited at the dock at 8:30 P.M., despite the the fact that I had called twice to inform the resort of our late arrival (we had a 35-minute wait for the next ferry); dinner was humdrum; my voucher for a twin-bedded room had been issued in error—the beachside suites have only kings. Exhaustion fueled my pique, but at 10:30 P.M. an apologetic offer of two adjoining rooms for the same price was mollifying. General manager Jamie Holmes's gesture reflected the island's new management style.

Guests have two distinctive, completely renovated complexes in which to stay. Elect cheerful quarters in the sienna-and-spruce-green A-frames set between the yacht harbor and Sir Francis Drake Channel, and you're seconds from the large, boomerang-shaped pool and the sprawling dining-and-entertainment hub. Seven minutes away by foot (two by van) are the water-sports center, the open-air lunch pavilion, and the imaginative, rock-walled suites.

Immediately appealing were the intricately worked stone walls, the rosy, cedar ceilings, the quarry-tile floors, and the French doors texturing these comfortable rooms. Robes, umbrellas, wire drawers, and the savvy packer's best friend, Ziploc bags, stocked the walk-in closets. I also liked getting the *Times*-Fax, a New York *Times* digest of the daily news, with my room-service breakfast. Separated from the bedroom by intimate, glass-enclosed gardens, the grottolike baths held soaps and potions produced by Peter Island's owners, the co-founders of Amway.

Nevis's Nisbet Plantation has a sandy, barely peopled beach, comfortable rooms, good food, and some sophistication.



The pleasant propriety of this establishmentarian spot seems thoroughly to please its guests. Lovers head to Honeymoon, a sheltered beachlet out on a cactusy point; snorkelers favor deserted White Bay; Reef Beach is good for jogging. There are four courts for tennis, and thatch-shaded benches entice hikers to the tops of hills to pick out the other dry and peaked Virgins: Cooper, Norman, Salt, Virgin Gorda, Tortola are all in view. Two game-fishing boats and Dive BVI, a first-class scuba operation, are at your service for an extra charge. I occasionally left off floating about the bay on a yellow mattress to select from the ever-changing array of piquant come-withs that accompanied grilled tuna steaks, chicken, and impeccably fresh grouper at the informal Dead Man's Beach Bar and Grill, the far-better-than-average lunch café.

Come evening, the atmosphere is celebratory. Blazered gents squire their gussied-up ladies to one of the many rooms in the dining area, where a smooth (if over-

Photograph courtesy of Nisbet Plantation Beach Club.

miked) combo entertains and where creatively sauced, five-course dinners are presented with a black-tie flourish. The simpler preparations seem the most successful—a fresh swordfish steak moistened with anchovy butter takes the honors—but fat sea scallops and a satiny seafood terrine, well married to its passion-fruit coulis, also merit mention. After coffee, couples swirl the dance floor under a benignly glowing moon.

Peter Island (1-800-346-4451). From December 19, 1992, to April 3, 1993, an A-frame room is $305 a night; a beachfront room is $425, double occupancy. No meals are included. Add 7 percent tax and 10 percent service. The resort is open all year. A.E., M.C., V. —**J.C.**

THE TRUE NEVIS EXPERIENCE, the one that has made this island popular for more than 35 years with people who like their Caribbean serene and suggestive of ages past, can still be had at the lovely **Nisbet Plantation Beach Club.** Once a coconut plantation, Nisbet has hillocky lawns, avenues of majestic palms, and a barely peopled sandy beach with a gentle, rocking blue surf. It also has comfortable accommodations, good food, a touch of nighttime sophistication, a well-trained staff, and expert manager Tim Thuell.

The hotel used to be called the Nisbet Plantation Inn. But a new owner took over in 1989 and added, among other innovations, a seaside swimming pool and restaurant. That done, he changed the name of the venerable establishment. No matter. The place still has the laid-back, unpressured ambience of an inn.

There are several kinds of accommodations, among them bedrooms with screened patios housed in long-existing cottages, and bedrooms with terraces and living-room areas tucked into brand-new cottages. Mine was one of the latter—a big, squarish room under a high-pitched ceiling, with white stucco walls and dark-wood louvered doors. The furnishings were simple. A king-size wicker bed. A couch upholstered in classic blue and white. A wooden cocktail table. Best touch: lamps with high-wattage bulbs. Worst touches: no luggage racks, and a clothes closet only in the bathroom, ensuring that clothing got even more damp than it generally gets in the islands.

There's not much to do at Nisbet other than relax. Oh, sure, there's tennis and croquet and snorkeling. And one can play golf at a nearby course. But from what I could see, most people at Nisbet spend a lot of time swimming, or just reclining on the beach, reading books or contemplating the exquisite natural surroundings. At night, there's a laughter-filled cocktail hour in the antiques-strewn main-house bar area, where a talented English pianist named Goldie belts out show tunes. Then there's dinner, served on candlelit tables set with pink-and-white Wedgwood-style plates and gleaming crystal. The food is a mix of French, English, and West Indian. Whatever you order, it will be well prepared.

ISLAND
TRAVEL

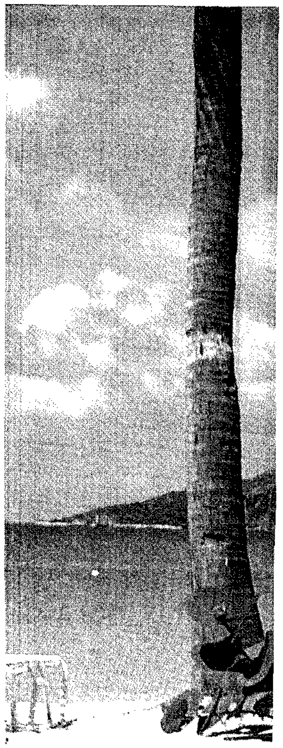
Be sure to spend some time touring the island itself. Nevis is haunted by history, and there are splendid things to be seen. There's the Jewish cemetery in Charlestown, with its gravestones, some of them from the seventeenth century, carved in Hebrew and Spanish. The cemetery is kept in good repair through the efforts and expenditures of Robert Abrahams, an American lawyer from Philadelphia who has a house on the island. His collection of memorabilia of Admiral Lord Nelson (who, before he became besotted with exhibitionistic Emma, was married to a Nevis woman, Fanny Nisbet) is part of the Nelson Museum, which contains original Nelson letters and rare books he owned.

Nisbet Plantation Beach Club, Saint James Parish, Nevis, West Indies (809-469-9325). From December 15, 1992, to April 15, 1993, rooms are $298 to $398 a night, double occupancy. Breakfast, dinner, afternoon tea, laundry, and postage are included. Add 7 percent tax and $15 per person per day service. The hotel is open all year. A.E., M.C., V. —**L.W.**

AMONG THE PINT-SIZE Grenadines strung out south of Saint Vincent are four private-island hotels. Young Island, Mustique, and Petite Saint Vincent have always been exclusive, but **Palm Island** has been egalitarian and familial from the start.

John Caldwell set about planting coconut sprouts the day he and his wife, Mary, leased Prune Island. Foliage accomplished, "Johnny Coconut" rechristened his 110-acre fiefdom Palm and started up with four solid-stone bungalows equipped with the vertical wooden louvers that are a trademark of the older Vincentian hotels. Twenty-five years later, when I hopped off the stubby launch from Union Island, I confronted not one cohesive resort but three: a villa complex; the "Yacht Club," a new café-and-water-sports center for passengers off the windjammers and catamarans; and the Beach Club, a 24-room cottage hotel set off by a serpentine stone wall.

Iridescent mourning doves rooted about for the crumbs of my breakfast as I gazed toward the sea from my bedroom porch. Just visible were the heads of trippers making their way along the beach. During the day, I couldn't pretend that Palm was my own preserve. But the invaders respected—for the most part—the PRIVATE; PRIVÉE signs at each front door. To best escape the cruise-boat crowd, book the breezier rooms—Nos. 11 through 22, rather than Nos. 1 through 5.



Palm's physical charms commend the hotel to the informally inclined. (I found the villas less attractive.) A wide ribbon of beach—shaded by sea grapes, almond trees, and the ubiquitous palms—rims more than half the island. All the water toys a buff could want are available at the water-sports center.

The atmosphere's casual, but the guests—mostly Europeans when I was there, late last March—are coddled by an unusually gracious staff. The small, simple rooms, freshly painted white with pink trim, are made up fairly early in the morning, and at night, no one tries to turn down the beds until you're seated in the Caribbean's most comfortable bar chairs or dining beneath the ship-shaped wooden ceiling of the open restaurant.

Meals are homemade and delicious. The starter, callaloo soup, was so successful, I reordered the spinachy concoction (after a rare-roast-lamb entrée) for dessert. The luncheon coleslaw merited three helpings; the tender, fresh lobster salad, two.

Indeed, the island is run to great effect by the Caldwells Sr. and Jr.—Johnny and Roger. Roger's son Michael is captain of the *Illusion,* which day-sails to the best snorkeling spots in the ever-more-threatened Tobago Cays. Scan the boutique for jazzy tropical shirts, or boat to Union, ten minutes away, for croissants and espresso at the Anchorage Hotel. But overexertion is out of place on Palm, and therein lies the resort's sucess. The sight of Union Island's jagged peaks silhouetted by the moodiest sunset in memory was my visit's most exciting event.

Palm Island Beach Club, c/o Paradise Found, Inc. (1-800-776-7256). From December 15, 1992, to March 31, 1993, a room is $320 a night, double occupancy, three meals a day, tea, airport transfers included. Add 5 percent tax and 10 percent service charge. The hotel is open all year. A.E., Discover, M.C., V. —**J.C.**

TOURISM FELL PRECIPITOUSLY on most Caribbean islands last year. But not on Martinique, which increased its visitors by nearly a third. Most came from France and other European countries. Americans have been bypassing Martinique, possibly because you can no longer fly there directly from New York; you must go via Puerto Rico or Miami. It's a pity, because Martinique has a verve unique in the islands. Especially, nowadays, at **Le Bakoua,** which, although it was the island's first luxury hotel, went into decline during the early eighties. Now its public rooms and guest accommodations have been sparklingly renovated and refurbished by the Sofitel chain, its kitchen has been taken in hand by a talented chef, and the entire place has begun to resemble some chic and sophisticated spot on the Cote d'Azur.

Don't get me wrong. The rooms at Le Bakoua are still crowded little bunkers fitted out with beds, built-in bureaus and desks, big lamps, mini-fridges, and television sets. The up-to-the minute bathrooms, too, are small. So are the terraces. But the French don't seem to mind small rooms, perhaps because they're accustomed to doing their hanging out in public spaces—beaches, cafés, restaurants. And that's what *you* must do if you're going to enjoy the Bakoua.

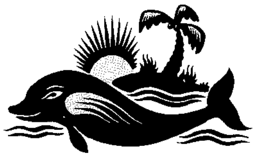
There are plenty of places to hang out. There's the round swimming pool on a sun-filled terrace. The small lounge-chair-lined beach, with its gentle surf and intoxicating view of Fort-de-France. The informal restaurant down the garden path, where at lunch there are dozens of salads and at night, grilled fish and chicken. There are several different bar areas. Best of all, there's the excellent formal dining room.

That room is airy, brightly lit, an oasis of French elegance amid West Indian greenery. Pink cloths swathe the tables, which are set with heavy silver, crystal goblets, fine china, and elaborate flower bouquets. The dishes are French in style but made of fresh, local ingredients. Among the specialties are tartare de poisson crus and fricassée de gambas et céleri en croute du cumin (shrimp and celery in pastry crust).

The staff are efficient, friendly, and patient about poor French. If you can't express something, they'll find a bilingual staff member to help out.

I would have been content to linger at the Bakoua all day and all night long. But nearby Fort-de-France beckoned, and I spent the better part of an afternoon touring the capital city's cathedral, savanna, and wrought-iron-balconied houses on narrow twisting streets. The next day, there was the Empress Josephine's birthplace to visit, a tranquil site that was overgrown and jungly before Martinican Dr. Robert Rose-Rosette began to nurture and restore it. Today, while there are only ruins and a small museum to be seen, it is a verdant and evocative spot.

The quarters at Peter Island are cheerful, the facilities agreeable, the atmosphere, come evening, celebratory.

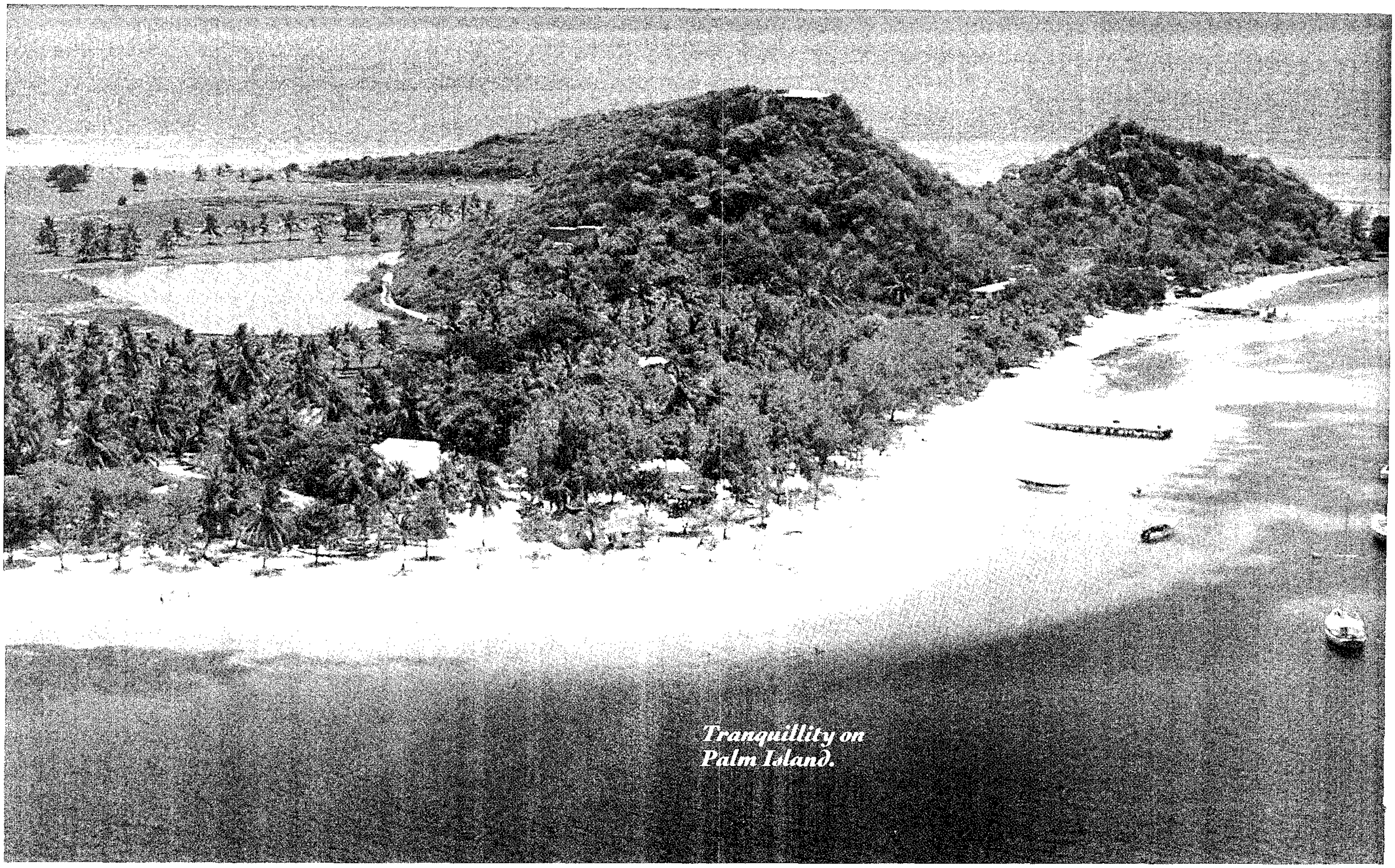


Le Sofitel Bakoua, Pointe du Bout, Les Trois Ilets 97229 (596-66-02-02). From December 20, 1992, to April 24, 1993, rooms are $208 to $300 a night, double occupancy; suites sleeping three are $257. Breakfast, tax, and service charge are included. The hotel is open all year. A.E. Carte Blue, D.C., M.C., V. —L.W.

Beguiling Bargains

THE BATHS ARE ONE OF THE ten most famous beaches in the world," boasted a van driver on Virgin Gorda in the British Virgin Islands. He may be right. Certainly, I know of no other place in the Caribbean where you can cavort in a bay full of ele-

Photograph by Stephen Green-Armytage/The Stock Market.

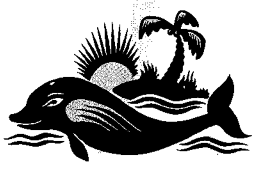


Tranquillity on Palm Island.

phantine boulders. Or, for that matter, sleep among them. At **Guavaberry Spring Bay Vacation Homes,** you can do both. This remarkable hostelry, located on the "Fat Virgin," consists of round housekeeping cottages salted among the mysterious rock formations that, millennia ago, heaved up through the island's parched south end.

Charles Roy, a former pavilion manager at Little Dix Bay, created the fourteen cabins on stilts minutes from Spring Bay, Guavaberry's double scoop of boulder-rimmed beach. Today, the twenty-acre property is operated and carefully maintained by Roy's daughter and son-in-law, Tina and Ludwig Goschler. Twenty-two years of continuity obviously appeals to the contented guests who return every year.

A wide ribbon of beach rims more than half of Palm Island, a private-island resort whose gracious staff coddles guests.



A couple of cottagers were comparing prep schools on beige sand partially shaded by tamarind trees as I arrived by foot from my wooden cabin, Allamanda. I snorkeled the pale aqua water, the only swimmer in among the mountainous rocks, until runabouts discharged their tourist cargo around noon. A temporary disruption. The beach was empty of all but Guavaberry guests when I returned for a dip at five.

Small, congenial Spring Bay Beach is a decided plus, and at Allamanda—named for the Virgin Islands' ubiquitous yellow flower—I also found what I hoped for: few furbelows, lots of space and good ventilation inside, and a garden of boulders without. The granitic, house-size outcrops dwarfed the colorful plantings, the palms and mango trees, even my slat-sided cottage, whose vine-twined balcony faced west toward the setting sun. Save for nasty no-see-ums that, come evening, required slatherings of Off, nothing—not even the piping voices of the children next door—impinged on my peace.

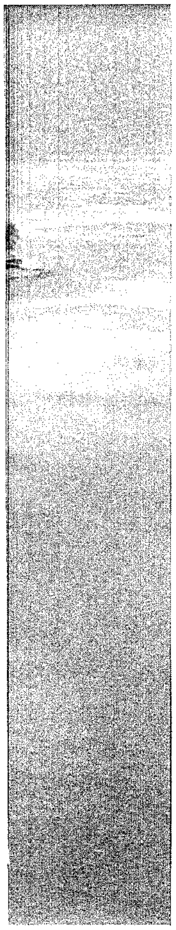
Vaguely octagonal and partially wrapped by wide wooden decks, the cottages (some of them) are divided into three pie-shaped sections: a large, queen-size-bedded room, sensibly separated by two basic bathrooms from an equally big twin-bedded room, and a kitchen-dining-living-room area. The furnishings are plain but pleasant, and daily the beds were made and the cottage scrubbed clean and decorated with flowers.

Travel the island by rental car or safari-van taxi, or just thaw out. Frozen meats, fresh vegetables, mayonnaise, milk, and other necessities, including a small but informed selection of wine, are sold at the small commissary behind the office. Cooking's a cinch in a Guavaberry kitchen, which is stocked with plenty of pots, flatware, and glasses.

Still, I dined out, favoring the waterside terrace at Fisher's Cove, just up the road, for breakfast, and, for dinner, Chez Michelle, where the décor's haphazard and the savory food's homemade. Michelle's tiny veal meatballs smothered in a light tomato sauce and served on a bed of fresh spinach and linguine were a triumph, and, bizarre as it sounds, the Amaretto-spiked vinaigrette on the spinach salad worked. Check the black three-ring binder left in every cottage for directions to the flora, island trails, between-island boats, restaurants, and boutiques, and to Thelma's for goatwater, souse, saltfish, and, incidentally, the best dart bar about.

Guavaberry Spring Bay Vacation Homes, P.O. Box 20, Virgin Gorda, British Virgin Islands (809-495-5227). From December 15, 1992, to April 15, 1993, a one-bedroom cottage is $120 a night; a

Photograph by Wilfred Dederer.



two-bedroom cottage is $185; a three-bedroom cottage is $350 to $500. No meals are included. Add 7 percent tax and 12 percent service charge. Guavaberry will closed from Labor Day to October 1, 1993. No credit cards. —J.C.

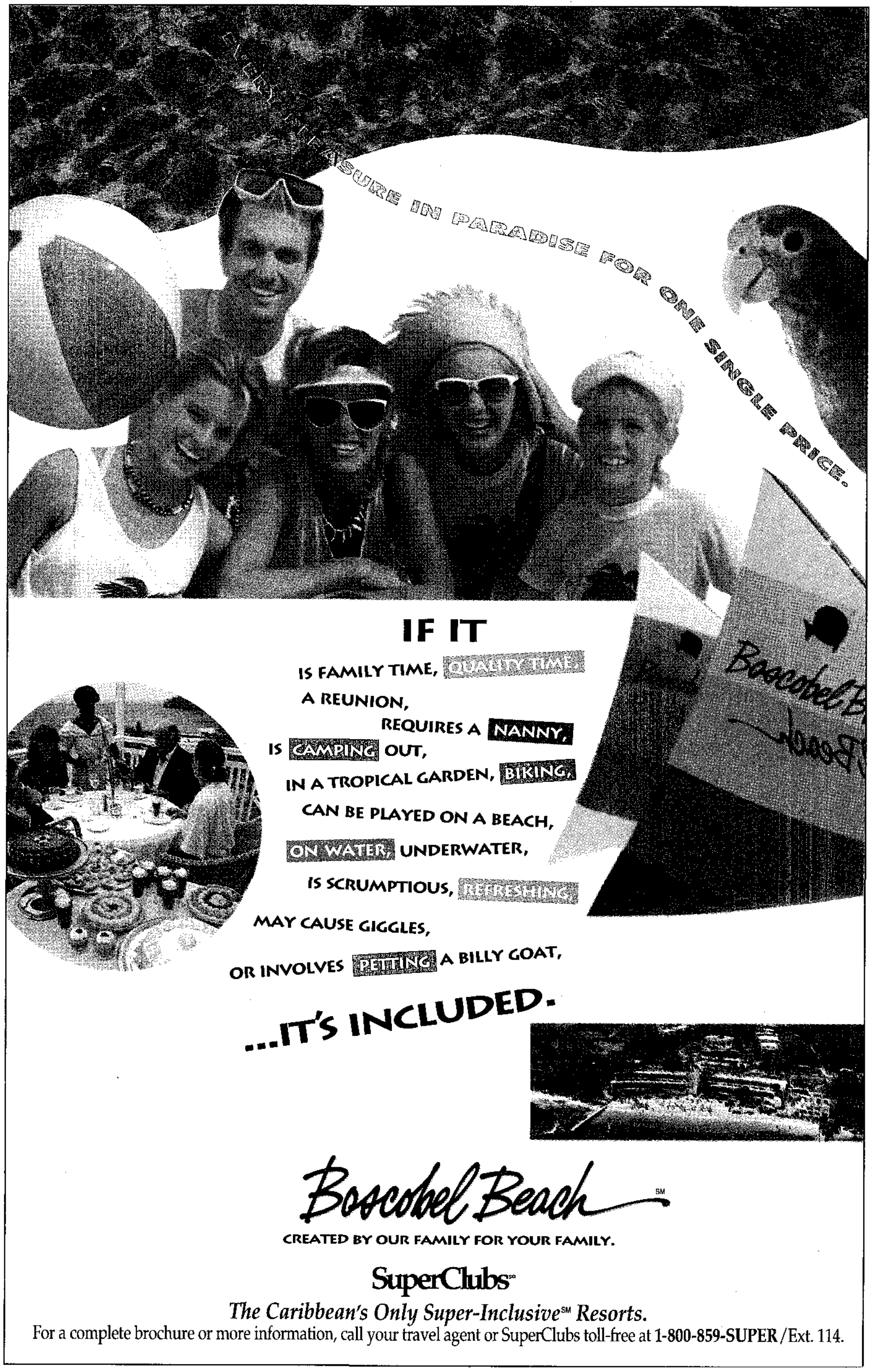
White Sand Beach Cottages, at Anse des Flamands on Saint Bart's, is utterly simple—four asphalt-roofed, coral-colored stucco bungalows with linoleum floors and a minimum of furniture. But it squats squarely on the same little-populated and glorious beach that houses Isle de France. And two of the cottages have a wooden deck that juts right out over that beach, making you feel, when the wind is high and the waves churning, that you're not on land at all but in a ship at sea.

You enter White Sand through a little wooden gate off a quiet road. There, down a red cement path, is a humble garden—just a patch of grass and a few flowering bushes. The establishment's two non-seafront cottages face, and share, the little turf. Beyond, with more privacy because they front the sea, are the beach bungalows, by far the choice accommodations. (But even they are not altogether private. Occupants split the oceanfront deck.)

Don't expect style. White Sand, which was built by the father of manager Monique Magras, is matter-of-fact. The bedrooms are furnished with plain wooden beds covered by cotton spreads, a couple of small night tables, and a chest of drawers; and while this may sound like a sparse amount of furniture, the truth is that the room is so small, there's barely space for it all. The bathrooms are also small—but serviceable, with a shower (no tub), and the toilet in a separate area. In the dining area, one sits in plastic chairs and eats on a plastic table, covered by a plasticized tablecloth. This is not a place where you'll enjoy the indoors very much—but what's available just out your front door makes up for the Spartan accoutrements within.

What's outside, of course, is that wonderful broad beach. And, landside, hills with herds of bleating goats, dusty roads lined with cotton plants, and the sleepy town of Flamands, with its barefooted citizens and old-fashioned country store, the Épicerie Sainte-Hélène, where you can buy—for preparing in your tiny kitchenette—eggs and coffee and croissants for your morning meal, saucisson and tins of tuna for lunch, and frozen suprêmes de volailles and maigret de canard for dinner.

But don't cook all the time. Sure, you're



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staying at White Sand to save a buck. But once in a while, splurge and visit some of nearby Gustavia's excellent restaurants.

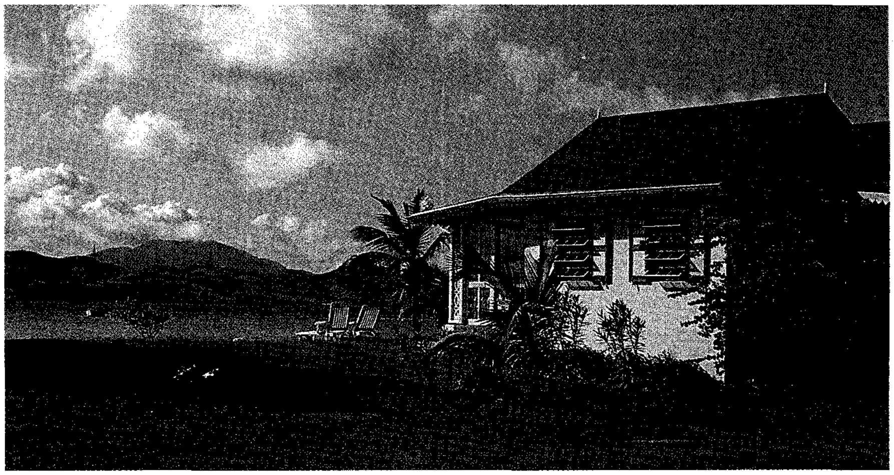
White Sand Beach Cottages, Flamandes, Saint-Barthélémy, French West Indies (590-278208). From December 19, 1992, to April 10, 1993, rooms are $180 to $200 a night, double occupancy; a villa sleeping six is $3,400 a week. Tax and service charge are included. No meals are included. The hotel is open all year. M.C., V. —L.W.

DESPITE THE RENOWN OF Malliouhana and other local glamour spots, Anguilla's seductive beaches aren't the exclusive preserve of the privileged. The old-timey **Rendezvous Bay Hotel,** an Anguillan institution, has been keeping value-oriented vacationers happy for 30 years. Statuesque Lydia Gumbs, originally from Edison, New Jersey, and Jeremiah, her husband, a leonine Anguillan, opened the first beach resort on this narrow, leaf-shaped island in 1962. While some new buildings have been added, the shady complex edging a mile or so of shallow, horseshoe-shaped Rendezvous Bay remains essentially unchanged: a homey West Indian blessing in these standardized times.

Green Acres, the family parrot, squawked a welcome to the hotel, a study in contrasting pinks, from the stemware on the blush-colored tablecloths to the handsome long veranda with flamingo walls. My smallish room, A4, located in one of two ten-room units, was trim and newly done up with pale taupe walls, fitted beige spreads, and woven curtains. But some things haven't changed: At times, guests in some rooms have to shower with slightly brackish well water (fresh drinking water is provided in pitchers).

The Gumbses recently added another tennis court and 24 housekeeping rooms in seven new waterfront villas—two on a coral inlet, five bordering Rendezvous Bay Beach. I prefer the conviviality (and lower price) of the ten-room units, where guests, back from beach walks and snorkeling, chat in slat chairs under a canopy of cactus, tamarind, and bay trees. But wherever you choose to sleep, you'll mingle with oft-returning guests on the batik-covered stools in the honor bar and at the long, family-style tables, where delicious lamb in black gravy was served one night, and lobster tails in a mushroom-and-red-pepper sauce on another.

After pancakes, eggs, and homemade bread, guests leave Rendezvous to stride the radically beautiful, and virtually vacant, beach—it takes more than an hour to walk to Cap Juluca's Moorish domes, visible at the far tip of the bay—or to reconnoiter the island in a car rented from the Gumbses for $35 a day.



The Oualie Beach Hotel, a convivial, no-frills cottage colony on Nevis.

Photograph by Marylou Schloss.

Houses and settlements on Anguilla are scattered like buckshot across the scrubby, coralline terrain, while many beautiful beaches fringe the island shore. Barnes, Maundays, Meads, and the two Shoal Bay beaches are among the inviting strands that, with a couple of sandy caylets, constitute the island's vacation allure.

I zoomed by motorboat three minutes out from Island Harbor to Scilly Cay for R & R and gluttonous portions of barbecued chicken and lobster in a thatched, South Seas setting. This marvelously sybaritic—if expensive—day preceded an evening at Hibernia, the cognoscenti's current hot spot, not far from Scilly Cay. Yellowfin tuna in a port-and-sage sauce, tender little crayfish tails, and a cornucopia of homemade ice creams were among the successfully intricate dishes at this unpretentious place. Then back I drove to rejoin the extended Rendezvous Bay family catered to with such solicitude by the beneficent Gumbses.

Rendezvous Bay Hotel, c/o Una Gumbs, 5 Edgegrove Street, Edison, New Jersey 08837-3346 (800-274-4893). From December 15, 1992, to March 31, 1993, rooms are $100 a night; villas sleeping two are $175 to $200 a night; villas sleeping six to eight are $550 to $725 a night. No meals are included. Add 8 percent tax and 10 percent service charge. The hotel is open all year. No credit cards. —J.C.

NEVIS'S **Oualie Beach Hotel** is a no-frills cottage colony popular with divers: It's right on the beach, and there's a scuba-instruction and equipment-rental service on the grounds.

The hotel has twelve accommodations—six units in three one-story buildings, the rest in a two-story structure. The buildings are simple—white stucco, with screened porches decorated with bits of West Indian gingerbread trim. Inside are stone-tiled floors, and windows hung with inexpensive flower-print cotton curtains. The hot water in the bathrooms is provided by solar heat, so if you get up very early, you may have to wait awhile to shower comfortably. The towels are flimsy, the furniture Spartan. But Oualie is a very convivial place.

The heart of Oualie is its restaurant. It's in a separate building, a large, cheerful screened room decorated with potted plants, where chunky, blue-painted tables are laid with locally woven straw mats. Unfortunately, the food, chiefly West Indian specialties, is pedestrian. This is the kind of place where the waitress enthusiastically announces that the salad dressing is "homemade"—meaning not from a grocery-store mix. There *are* excellent, freshly baked rolls that resemble popovers, but the classic Caribbean dishes I was served here were not up to snuff. Most egregious were a watery conch chowder and freshly caught fish set to swim anew in a bitter tomato-based sauce.

But you don't go to Oualie to eat. You go for the atmosphere at the bar, which adjoins the restaurant. Here, during the day, the radio plays lively reggae, and guests and locals mingle and chat; at night, they play cards or backgammon. You go for the proximity to water. The cottages are but a stone's throw from the (somewhat reedy) blue sea beyond their doors. You go for the live-in-your-bathing-suit, eat-in-your-bare-feet South Seas ambience. I have highly sophisticated friends who can afford to stay virtually anywhere in the Caribbean but who have been returning to Oualie each year since they discovered it, because they love the place's informality, lack of pretension, and dedication to the joys of the underwater life.

Oualie Beach Hotel, Oualie Beach, Nevis, West Indies (809-469-9735). From December 15, 1992, to April 14, 1993, rooms are $115 a night, double occupancy; double-occupancy studios are $140 to $290 a night; a studio-plus-connecting-double, sleeping six, is $210. No meals are included. Add 17 percent tax and service charge. The hotel is open all year. A.E., Discover, M.C., V. —L.W.

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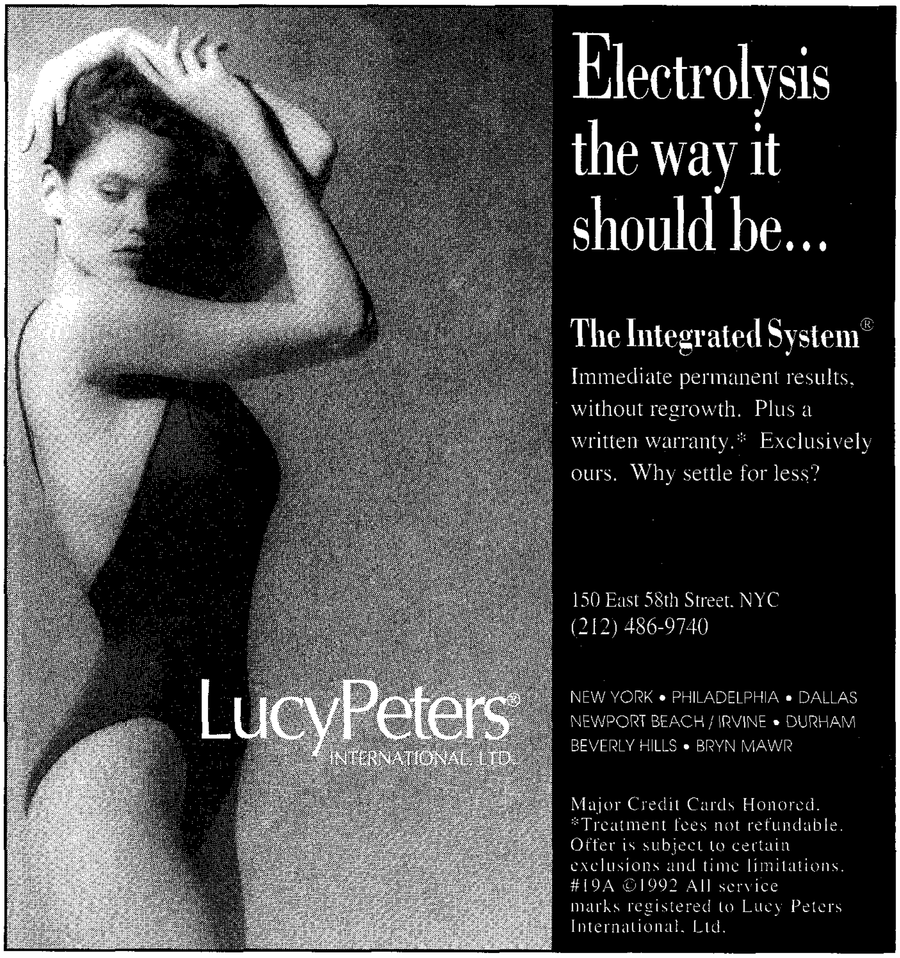
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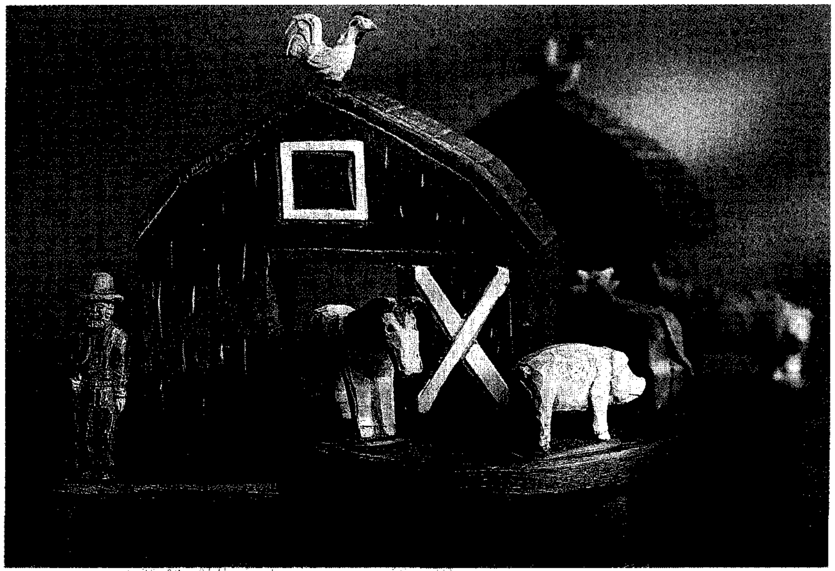
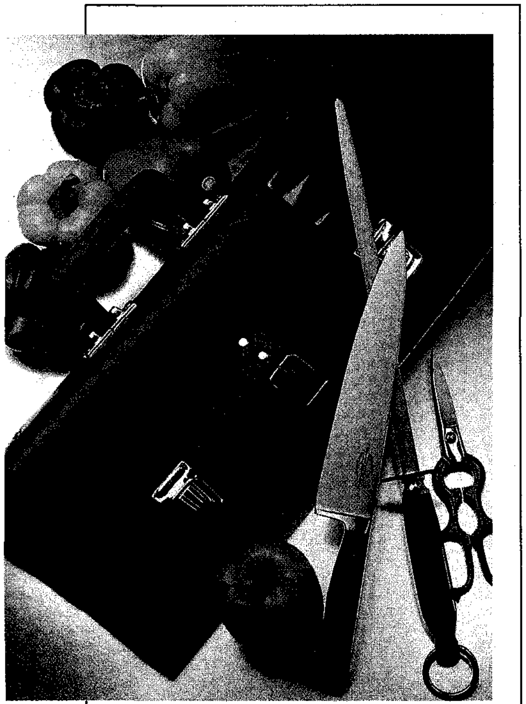
By Corky Pollan



That Obscure *Objet* of Desire

Enchanting, it's true, but we're not quite sure what it is. Not a music box—there's no *box*. Not merely an *objet*—it doesn't just sit there looking pretty. Wind the carousel and the animals go round to strains of "Old MacDonald Had a Farm." The animals are wood resin, the barn is hand-carved, and it's just one of David Rodemann's many musical treats ($148).

ADRIEN LINFORD*/1320 Madison Avenue, near 93rd Street/289-4427, and 927 Madison Avenue, near 74th Street/628-4500*



Leave It to Cleaver

Vendors of cutlery are quick to call their stock "professional quality." But *these* knives are—they're the ones the French Culinary Institute issues its full-time student chefs. In addition to the standards, there are filleting, boning, and channel knives—seven in all—along with shears, vegetable peeler, fork, Parisienne scoop, and sharpening steel. The set is made of stainless steel by F. Dick of Germany and comes in a logo-embossed carrying case; it should last any cook a lifetime ($195).

THE FRENCH CULINARY INSTITUTE*/219-8890, ext. 305*

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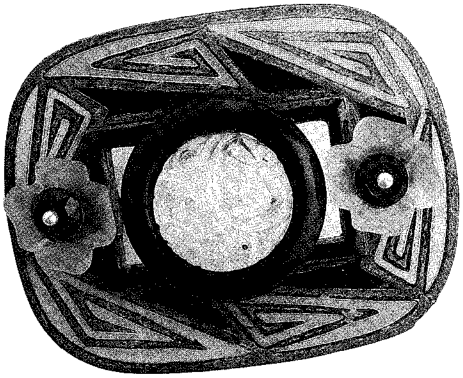
Here's an idea whose time has come—a photo album that doesn't need plastic, paper corners, or adhesive tape to hold a print in place. All you have to do is slip the snapshot into a "window" frame. The removable pages are double-sided and made from Crane's all-cotton papers, the binding is nubuck, and the album will hold three-and-a-half-by-five-inch or four-by-six-inch prints. It's almost as easy as storing your photos in a shoebox, but how much more elegant, not to mention kinder to your memories ($85).

TIFFANY & COMPANY */727 Fifth Avenue, at 57th Street/755-8000*

Photographs: left, Peter Ardito; top, Les Jörgensen; bottom, Enrique Cubillo.



Brooch the Subject

Suits are in season, but this is not the time of year for wimpy lapel pins. Jody Lyons makes hers of vintage Bakelite buttons, old metal stampings, thirties Deco glass, French enamels, and hand-painted sport stones. And each of her bold, limited-edition brooches is a winner (from $30 to $75).
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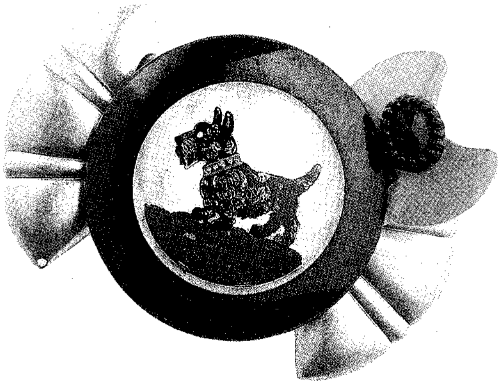
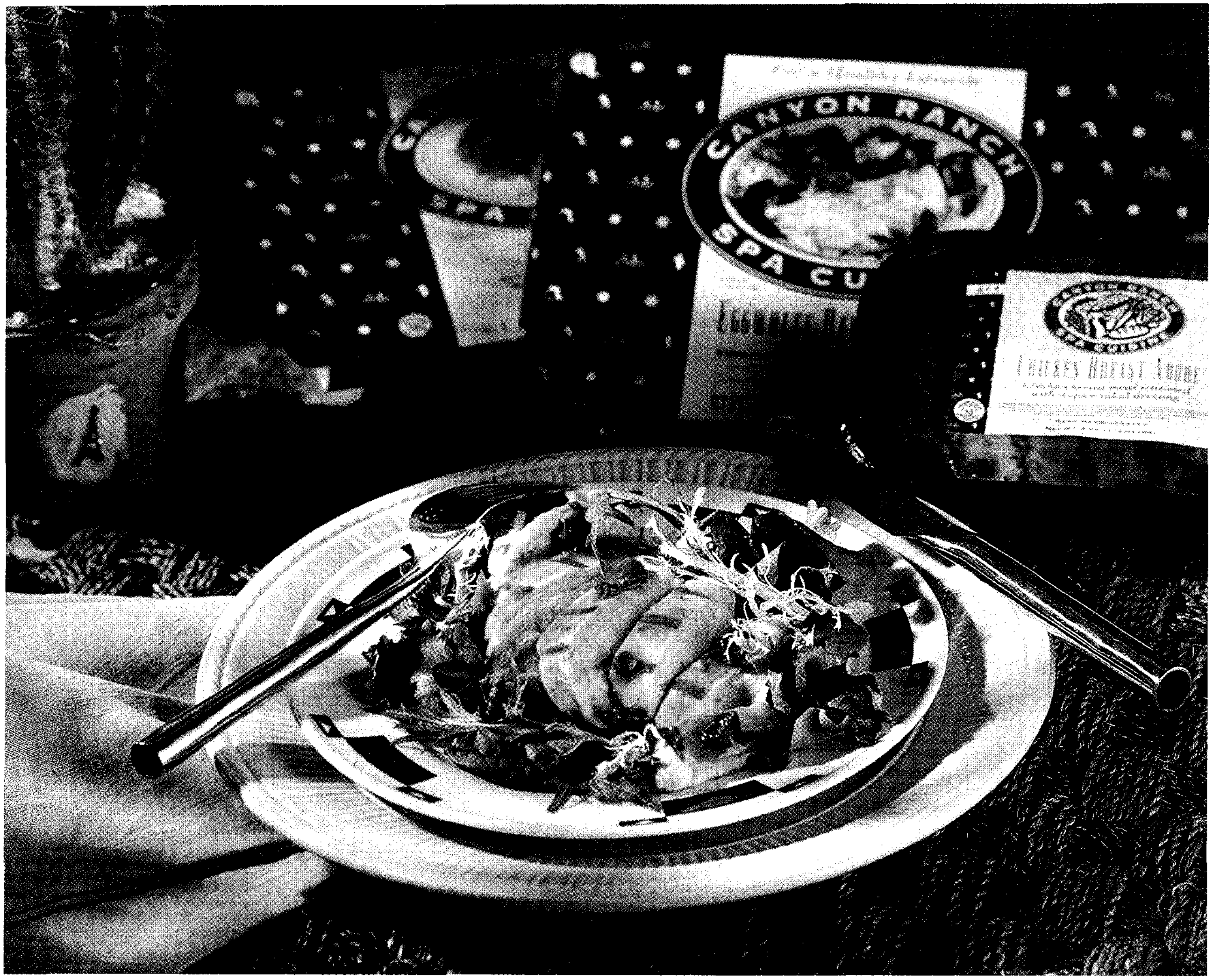




Return to Slender

Canyon Ranch regulars know that the spa's low-fat, carbohydrate-rich meals are the key to weight loss—if you're at the ranch. Back home, though, meal-making for the dieter is no mean feat. Now Canyon Ranch entrées are being sold at Fisher & Levy. (The entrées—$5.95 to $8.95—have a shelf life of fourteen days, can be heated in a conventional or microwave oven, and give calorie and nutrient counts.) Canyon Ranch's breakfasts are beautiful! An egg-white omelet, so tasty and delicate, has a side of diced potato. Two slices of sourdough-raisin French toast with apple compote or four pancakes is a fine way to begin a day. For lunch or dinner, Tex-Mex types will like the four-ounce chicken breast adobe, with its strong Southwest seasonings, while the twelve-ounce vegetarian (and turkey) chilies are as good as a body can find. The pastas—all fresh—are made with a special mineral-rich flour, so buy one and add your own inspired sauces. There are a dozen other entrées, and though some have the blandness of many diet foods, we've just told you about our favorite zesty ones. **—Barbara Costikyan**

FISHER & LEVY/*875 Third Avenue, near 52nd Street/832-3880*

Photographs: top, Les Jörgensen; bottom, Monica Stevenson; food styled by William L. Smith for Rick Ellis & Associates.

The Insatiable Critic/Gael Greene

A WOK IN PROGRESS

"... So many remarkable dishes never seen before: addictive soft turnip cakes. 'Five o'clock chicken' with bean-curd puffs ..."

THE WORST FLAW IN **David K's Noodle Road** is that it's too small for the stampeding gourmands who are going to fall in love with Simon Teng's born-again cooking. There just hasn't been enough glorious Chinese food to comfort us for much too long. Now, here it is. Alas, there are only 70 seats to juggle till David Keh's Shanghai 1933 opens in the glass-roofed pavilion above (and he insists it will star another chef with still another menu).

NOODLE ROAD: *Jean and David Keh brace for stampeding gourmands.*

How lonely and forlorn the place looks, the pinched, stark little tunnel stretching back into a mock (mirrored) infinity, somber gray floor, street-market flowers, the only promise that first night the platters of shiny brown stuff wrapped in plastic, displayed on industrial metal shelves. The house is empty, and there is Keh himself, smiling but surely still dazed from the fire that wiped him out uptown, closing the failing remnant of what was once the grandest temple of our adopted faith.

There is wine by the glass and Chinese beer, but the bar has yet to be stocked. We settle into good-looking chairs—hand-me-downs from Cafe Marimba, painted black. A waiter distributes huge white buns that remind me of Wonder bread compressed into bullets for food fights. "What is this all about?" asks a guest in querulous disdain. We order a little of this and a bit of that from the plastic-shrouded vittles, and after half an hour of dipping and mopping peppery condiments and exquisite sauces with the pasty dough, Ms. Dubious is dispatching a waiter for seconds.

What's going on here? Where did these remarkable dishes come from? So many never encountered before. Were they hiding in the inscrutable calligraphy on the walls of Chinatown? Soft and porridge-like turnip cakes to jolt the most jaded taste into a state of alert—an absolute must. Savory winter greens with bean curd, a tangle of exotica. Luscious "five o'clock chicken" with bean-curd puffs in casserole. Perhaps the crispest, leanest duck skin ever tucked into delicate pancakes with scallion and hoisin. And soft, impossibly long noodles with meatballs a lot like Mom used to make. I box the leftovers to take home for my ailing friend and, the next morning, find myself scavenging what remains for breakfast. Stuffed peppers, plumped eggplant good to the last bit of savory pork. (I'm not supposed to use "savory" twice in one page. Forgive me; I can't help it.)

If you've been a New York foodnik long enough, David Keh figures prominently in your résumé. It's almost 30 years since he arrived from China, riding Greyhound across the country with a bag of hard-boiled eggs to eat along the way, and found a job sweeping the Chinese pavilion at the World's Fair in Queens. From Szechuan Taste in Chinatown to Szechuan on upper Broadway, Szechuan East (which became Pig Heaven), Uncle Tai's, Peng's, and Auntie Yuan, we were chop-suey noodlers growing up with him.

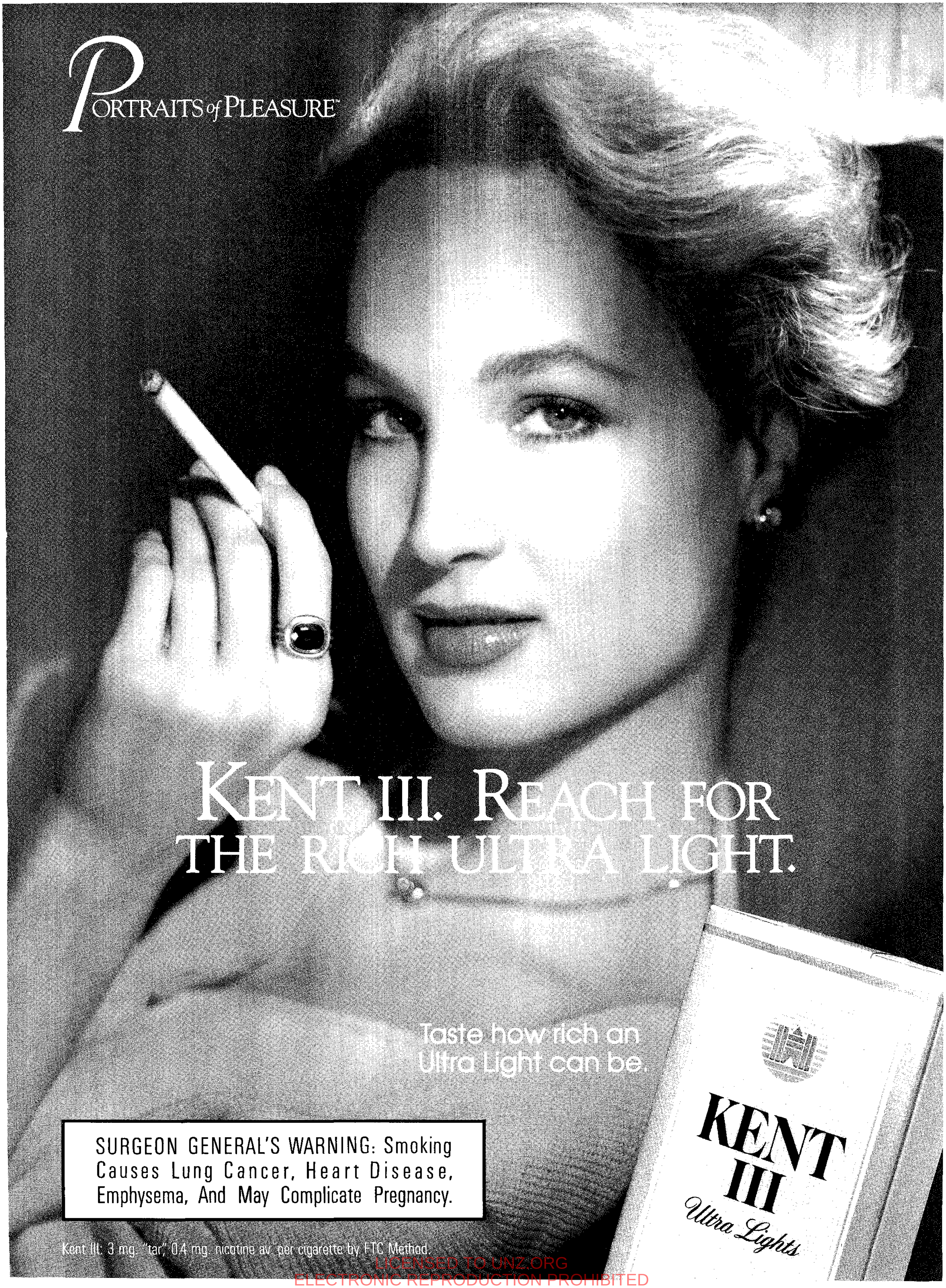
When Keh took over the Fortune Garden Pavillion, with its awkward entrance and skylight duplex, he said he would install a noodle shop below and ambitious Shanghai 1933 above. So it's a shock to discover that Noodle Road is not a noodle shop (still, thanks to a master of doughmanship from Ollie's, the dumplings are splendid, and a classic like crisp noodles with pork and leeks can be remarkable). Clearly, Noodle Road veered upscale once Simon Teng (the strength of Auntie Yuan and Pig Heaven) was persuaded to abandon his own namesake shop uptown for another ride with David.

Then came the fire, the lapsed insurance, and who knows what Byzantine knots—though I count myself a friend of Keh's, and was part of a gourmaniacal band he led through China long ago, he remains infinitely mysterious. So maybe it's a cash-flow issue—the dolorous look, the push to open before the liquor arrives, the indifference to dessert. That's fixed now—there's fruit, ice cream or sorbet, and apple cake baked by Jean Keh.

(There actually is a tiny noodle shop below—Little Noodle Road, sign on order—with seventeen seats plus carryout and delivery [486-1805]. Enter around the corner, through the lower concourse of 805 Third Avenue. Everything is cooked to order, exceptional food at rock-bottom prices: hot-and-sour soup, 92 cents; plump chicken wings, $2.19 for six; the same spicy bean curd for sale upstairs, $5.79—a boon for the neighborhood.)

A few days later, the plastic wrap is gone and the Scotch is flowing. Now see-through domes guard the deceptively look-alike appetizers. We are sampling just-grilled-chicken salad with a crackle of rice noodles, giant half-moons of crusty leek dumplings and seafood pan stickers, sublime hot-and-sour seafood soup, beef in subtly perfumed consommé. Budgeteers can eat well focusing on the low-end entrées, mostly $10 or less. There's a $14.98 prix fixe lunch, too. Wantons intent on revisiting mythic dishes from Keh's past—Uncle Tai's orange beef, Auntie Yuan's jumbo shrimp, Uncle Liou's fatty oxtail in a heady sauce vibrant with star anise—or Peking duck and Peking

Photograph © 1992 by Frederick Charles.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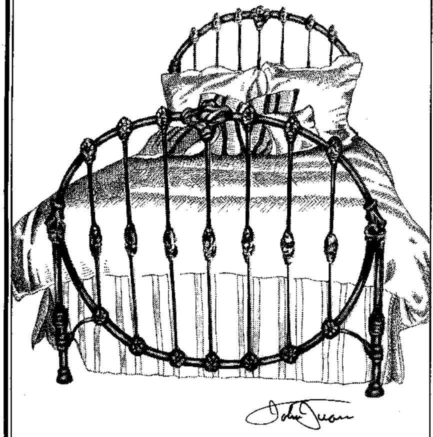

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chicken will spend more. And for $32, I'd like to see the rest of the duck—with vegetables, perhaps, or in a soup. This being the nutrition-savvy nineties, I crave more green. If the waiter forgets to advise you, ask what's on hand—baby bok choy, pea sprouts, Chinese broccoli, or spinach, to eat steamed or sautéed with oyster sauce or . . . your call. In an early sampling, moo shu chicken with pickled cabbage is too bland, lamb in casserole with sprightly chili sauce too tough, scallion pancake sadly soggy. Since we are the sole, overcoddled tenants in the dining room, I can't begin to imagine how the wokking will fare in a full house. I've got my fingers crossed. Still, it's a thrill to have Don Kehote and his gifted sidekick back, boldly tilting at windmills again.

David K's Noodle Road, 209 East 49th Street (486-1800). Open Monday through Thursday 11:30 a.m. to midnight, Fridays till 1 a.m., Saturdays 5 p.m. to 1 a.m. A.E., M.C., V.

THOSE OF US WHO LOVE TO EAT LOVE TO EAT the way **Becco** wants to feed us. Lidia Bastianich loves to eat like this, as one would in a country home in Italy. All the antipasti you can handle. Then tastes of two or three pastas, a risotto, perhaps a roast or something grilled. That's the appealing concept she and her son, Joseph, are fine-tuning in a townhouse on Restaurant Row.

What an inspired trick for theatergoers. To sip a glass of bubbly with antipasti before the curtain, then return for pastas and dessert. Perhaps to keep a running tab. Becco has caught on so fast, it's already a hot ticket. And since the nineties customer is always right, the scheme is evolving. Order any course à la carte, or link them. Just antipasti ($7), or just pasta (as much as you like of all three, $14), or both ($16 at lunch and $19 at dinner). It's so complicated when you add an entrée, you need a lawyer to read the fine print. But it's so gently priced (all desserts are $5.50, including coffee; all wines are $15), you can afford to plunge in without hired counsel. Trust me.

BECCO: *Felix (rear) and Lidia Bastianich and son Joe.*

From the day the door opened—with fruit in tapestry on the chairs and in the paintings on the wall, a handsome bar for idling, and pin lights twinkling against the sky through the rear greenhouse roof—the antipasti were a pleasure. White-bean purée, marinated mushrooms, a gathering of olives, platters of grilled vegetables, mozzarella and tomato, shrimp and beans, calamari salad, croutons painted with tapénade—a lineup varying with the market but always served with the house-baked focaccia and grissini. By the end of the week, pastas have grown livelier (three, not four, as promised, because four crowded the plate), silken gnocchi with crunchy bits of vegetable, spicy rigatoni, and wild-mushroom risotto. Except for impeccably grilled swordfish enhanced by a hit of balsamico, entrées are a letdown—weary suckling pig, listless, overcooked game hen, tough osso buco.

The unevenness of the kitchen prompted Lidia Bastianich to let the young American chef go, and recruit a veteran from Giambelli. "We're 70 percent of what we will be," she announces, commuting from the family's much-loved Felidia on East 58th, bustling about, cheering her son on.

His return to the family fold is a happy surprise, she says. As youngsters, Joe and his sister, Tanya, cringed as the family pulled up to the third or fourth meal of the day on trips to Italy. Joe, who at 12 worked as a dishwasher at the Bastianiches' launching pad in Queens, studied political science and was recruited by Merrill Lynch at 20, but as the economy cooled, so did he. His folks packed him off to Italy, where he worked at Peck (the Zabar's of Milano) and with the legendary Gualtiero Marchesi. Back home, they tested him at Felidia, and every two days he would come in with a proposal. Finally, he brought the space that was Carolina to Lidia's attention. That was it. She let him hire a young crew, coached them on the significance of Arborio rice and balsamic vinegar, and let him go. "We have to get the baby running," she confides, her hand gesturing to encompass Becco, but her eyes filled with love and Joe.

Becco, 355 West 46th Street (397-7597). Lunch, Tuesdays, Thursdays, and Fridays noon to 3 p.m., Wednesdays and Saturdays from 11:30 a.m.; dinner, Mondays, Tuesdays, Thursdays, and Fridays 5 p.m. to midnight, Wednesdays and Saturdays from 4:30 p.m.; open Sundays 1 to 10 p.m. A.E., D.C., M.C., V. ■

Photograph © 1992 by Frederick Charles.

Movies/David Denby

WEEGEE BORED

"...*The Public Eye* is quite absorbing, but the director has seen too many Hollywood biopics and feasted too long on *film noir*..."

IN **The Public Eye,** HOWARD FRANKLIN'S ambitious but oddly evasive film about a great New York tabloid photographer, the shutterbug hero, scampering around in the night, lives entirely for his art. In 1942, Leon Bernstein (Joe Pesci), known as "the great Bernzini," patrols the city in his jalopy with the police radio always on, often arriving at the scene of a crime before the cops; he develops his pictures in the trunk of his car and, after dropping off his work, collapses into sleep at dawn, lying on the floor of his cluttered apartment. Bernzini wears the same clothes every day and chomps on a tiny spent cigar in the corner of his mouth. A consciously stylized figure, he is meant to be no less pure an artist than, say, Van Gogh.

Yet what does he photograph? Corpses lying in pools of blood, the grieving victims of four-alarm fires, the relatives of dead children. He arrives in the night, this chipper angel of death, and arranges the bodies for a better picture. He is drawn to the most squalid tragedies, nasty, obscure stuff—family quarrels, mob rubouts—and there's no sense that he identifies with the victims or the perpetrators. Notified in advance of a mob hit, he doesn't inform the police but hides in the back of the restaurant where the hit is going down, and photographs the men as the bullets slam into them.

Howard Franklin is a former screenwriter here making his directorial debut, and he appears to have combined details of the life of the actual New York photographer known as Weegee (né Arthur Fellig) with some standard movie legends about outsiders and artists. Bernzini, the smartest, fastest guy in the big city, tells off the cops and the mob; he's clever, manipulative, and utterly independent. At the same time, living purely for his art, Bernzini is forever cut off from pleasure and romantic success. Doormen scorn him; an art publisher refuses to treat him as if he were Steichen. They just don't get it: Like Columbus's doubters in *1492,* they don't realize a movie will eventually be made about the man they are scoffing at.

But there's good reason for their queasiness, and that's what Franklin can't acknowledge. Weegee, the great tabloid photographer of the thirties and forties, was a master of sensation. He didn't just record what happened, he participated in it. In his famous photographs (some of which are used in the movie), the people rushing from disaster are shocked by the glare of the flashbulbs—jerked into terror by the camera just as they flee from the catastrophe in the dark night behind them. The flashbulb pop wipes out the lines, shadows, and contours of their faces, and their anguish, pushed up against the picture plane, becomes exaggerated and masklike. What comes through of the background is mostly lurid flashes in darkness. There is power in Weegee's work, and I admit the fear in his subjects' faces is partly what makes the pictures exciting and dangerous. But I don't think that he should be entirely let off the hook. His work may be extraordinary, but it's a different *kind* of art from, say, Toulouse-Lautrec's portraits of dance-hall girls and prostitutes.

A BIG SHOT IN THE DARK: *Pesci as a great city photographer.*

The problem is not Joe Pesci. Working close to the ground—a ferrety little tough with fabulous instincts—Pesci gives an amazingly delicate and likable performance. His Bernzini is proud of his art yet vulnerable enough to be hurt by the contempt others have for him. Yet when Bernzini is working, Franklin gives the character a flip imperviousness that leaves us nowhere. What is Bernzini's attitude in the face of all the disasters he merely "records"? You're supposed to think he's just a cool guy doing an amazing job. Franklin blandly accepts the rationale that the shutterbug doesn't cause any of the troubles he photographs. Would he say the same about a local-news TV crew that shoves its equipment into the faces of the grieving people?

The professional details are fascinating and often witty, and the movie, physically, is a beautiful production, with a rich, dark period look—every shot is filled with an emotionally saturated appreciation of the style of 1942. If anything, *The Public Eye* is too movieish. Franklin, perhaps anxious that someone might mistake the film for a documentary, has concocted a dubious story about Bernzini's ambiguous flirtation with a glamorous nightclub owner (Barbara Hershey) who is a kind of female Sherman Billingsley, a social arbiter of forties café society. When this plush beauty is threatened with extortion by the mob, Bernzini investigates on her behalf and finds himself in the middle of two warring crime families. The way this affair ends merely confirms the myth of the heroic artist/loner/outsider that Franklin has been developing all along. *The Public Eye* is quite absorbing, but Franklin, I would bet, has seen too many Hollywood biopics and feasted too long on such *film*

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noir, down-these-mean-streets-an-honest-man-must-go figures as Humphrey Bogart in all his forties glory.

THIS MAY NOT BE VERY HELPFUL, BUT WHEN watching Simcha Jacobovici's turbulent documentary on the Israeli-Palestinian conflict, **Deadly Currents**, I could not help wishing that Marcel Ophuls would step in and take over. Jacobovici, a young man born in Israel and raised in Canada (the film has Canadian backing), seems to be afraid that we will lose interest in his material if he slows down for a minute and lets someone speak at length. Except for some troubled Israeli soldiers, who get to say quite a lot, the many articulate and controversial personalities in the movie, Palestinian as well as Israeli, get cut off as soon as one of them begins to develop a position. The movie, as CBS Middle East correspondent Bob Simon says, is "balanced and powerful"; it is also evocative rather than illuminating, and colorful rather than thoughtful.

Jacobovici uses pop-collage techniques on one of the most complex problems in the world, jumping from violent Palestinian activists to ironically witty Israeli professors, from weeping Palestinian mothers to morally blinkered West Bank settlers, and from there to politicized pop performers on both sides, as if the whole affair were just a bizarre, deadly farce of opposing attitudes and emotions rather than a conflict rooted in history. Jacobovici films some *intifada* members leading a possible "collaborator" with the Israelis away to his death, but he doesn't ask them why anyone should grant political rights to fanatics. Over and over Jacobovici returns to a manic and violent street performer, Juliano Mor, the son of a Jewish mother and Arab father, who appears to embody the conflicts in his own tormented split psyche. Jacobovici seems mesmerized by this crude ranter, as if his splashing paint on his bald head represented some profound insight. Jacobovici, a true oddity, may be the first director to use agitprop techniques in the cause of balance.

Jacobovici might have asked those Israelis invoking the specter of Arab destruction of Israel if they weren't using this impossible event as a way of denying Palestinians any rights at all; he might have asked Palestinians citing the Koran's alleged prohibition of a non-Muslim state in "Muslim lands" whether a rationale based on hate was suitable for a modern political state. If Jacobovici, in other words, would learn to probe like Ophuls, he might ask his more enraged subjects on both sides to confront reason. That takes a different kind of courage from the kind he obviously has, but it produces a more thoughtful and helpful movie. Still, see *Deadly Currents* if the entire issue has gone stale for you and you want to get worked up by first one side and then the other. ■

Dance/Tobi Tobias

CLASS ACTION

> ". . .Graham's *Panorama* deploys 35 women in parading, stalking phalanxes; the power of this female army seems indomitable. . ."

REDS: *Women in charge,* Panorama *(1935).*

EVEN BEFORE ITS FOUNDER'S DEATH, THE **Martha Graham Dance Company** anticipated the problem central to any one-choreographer company: the acquisition of new works that both its performers and its public demand. Graham duly sanctioned the reconstruction of several dances that had been allowed to lapse from the repertory; two of these were unveiled to the New York audience in the company's recent week at the City Center.

When you're part of an audience shouting with joy and excitement, as I was after a performance of excerpts from the 1935 *Panorama,* you don't give much thought to the tedious step-by-step research and questionable compromises where no information exists that are integral to reanimating a lost dance. Blazing success somehow obliterates the issue of means. For the record, the present *Panorama* was put together by Yuriko—a memorable Graham soloist who is now associate artistic director of the company—from a film that documented the original incompletely; educated guesses based on long, visceral knowledge of the Graham canon (people who hate the results will call it pastiche); as well as repeats of, and adjustments to, the known material.

Though, like most people who undertake such exercises in practical scholarship, Yuriko is not a distinguished choreographer in her own right, she has given life to a terrific piece. It deploys 35 women—all equals—in parading, stalking, and charging phalanxes of ever-shifting, savagely geometric patterns. The short, winglike sleeves and the long skirts of their brilliant red dresses are propelled by the currents of air they stir up as they pursue their driving marches and circles. Arms, torso, pelvis, legs—all seem to have their separate, emphatic articulations. The constant fragmenting and reorganizing of the group into units of varying numbers and the uncompromising angularity that dominates their moves relate the dance to other early works like *Heretic.* But the large numbers here augment the excitement and ferocity; the power of this female army seems indomitable.

The performance—by Graham-school acolytes whipped into a frenzy of energy and precision—made you want to rush out to brandish banners for the Communist Party, as if it were still the thirties, the last moment in modern history when a brave new world seemed possible. Still, the piece is not single-minded or naïve. It even has a brief, oddly revealing quiet passage: The full group clusters into a tight coil of flesh, then unravels until only five women are left onstage. (A similar event occurs in Balanchine's 1935 *Serenade.*) Graham's quintet is cast here with the tallest women in the group, giantesses. Yet their gestures—arms probing the air, shifts in posture—are spare, tentative, almost tender, as if they were not sure they could stand alone.

Salem Shore, the season's other new/old addition to the repertory, is less consequential. Graham created this solo for herself in 1943, during the period in which she focused on American themes; it was last seen in 1947. At the time of its making, its conceit of a young woman pacing the widow's walk of her coastal home, brooding morbidly on the absence of her seafaring beloved, may not have felt so remotely sentimental and quaintly literary as it does today. In this little study, Graham seems to "see New Englandly," as she had in the more ambitious and substantial *Letter to the World,* a meditation on the life and art of Emily Dickinson. *Salem Shore* shares with *Letter* the device of incorporating fragments of spoken text, though Elinor Wylie's phrases—drawn largely from wedding vows—lack the piercing quality of Dickinson's offbeat observations.

The resurrected solo reiterates other Grahamisms as well, most prominently that of a heroine examining her life, in the process envisioning earlier, happier times. The woman, whose partner may already have been devoured by the waves, bounds through a passage of lilting phrases that conjure up unclouded romance. More gravely, she surrounds her body with a double ring of entwined branches, symbolizing eternal fidelity.

Familiar, too, is the use of a structural set whose sculpted elements do not merely suggest locale and theme but effectively partition the stage space into areas of action. The woman's ivory dress, designed by the choreographer—a gorgeous, ground-sweeping creation, swelling with soft pleats and leg-of-mutton sleeves—is typical, too. Graham always envisioned and portrayed herself as a heroine, seeing to it that she had the clothes suitable to such a creature's various occasions. A significant division of this wardrobe was virginal, its *pièce de résistance* being the

Photograph by Nan Melville.

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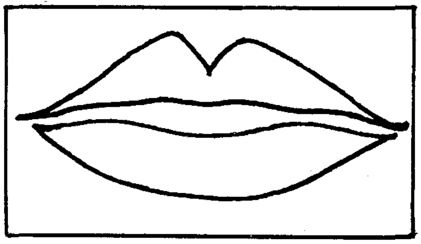

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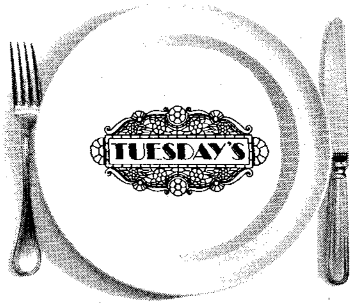

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> ". . .Jones/Zane Co.'s garish *Fête* is more than a pageant of out-to-shock visions. . ."

floating white garment for *Primitive Mysteries,* inspired by the adolescent Graham's view, by candlelight, of a night-blooming cereus. Though, in her later years, Graham succumbed to Blackglama and Halston (poor seconds to her own inventions), her appetite for dressing up grandly remained constant.

Salem Shore was reconstructed by Terese Capucilli and Carol Fried, with help from Ethel Winter, who had danced it when Graham relinquished the role. It was performed adeptly by Capucilli, a fiercely intense dancer, who used it as an opportunity to annex some vulnerability.

Coincidentally—or is it Dysfunctional Family Month?—Graham's 1958 *Clytemnestra* was given shortly after the last marathon session of Ariane Mnouchkine's exorbitantly publicized production, **Les Atrides** (at the Park Slope Armory, part of BAM's "Next Wave"). These two melodramatic visions of the cursed House of Atreus are not unalike. For one thing, in their avidity for theatrical impact, they lend atrocities a certain glamour. And both are highly and self-consciously stylized; naturalism is utterly foreign, if not anathema, to their creators. While Mnouchkine's tetralogy is grounded in the texts of classic Greek tragedies, its effect is largely visual (both the vocal and emotional elements of the acting are weak), and an important lyric element is introduced by having the Chorus dance as well as declaim, as in ancient times.

Graham, a choreographer often credited with creating a unique form of theater, wins the Greek contest hands down, as far as I'm concerned—and not just for her merciful succinctness. Her version, multidirectional and multidimensional, has a rich sculptural effect, while Mnouchkine's remains dully frontal and flat. Graham's stylization encompasses more variety, and her ability to wring from even a resistant spectator a proper sense of awe and pity is the stronger. Mnouchkine is touted for her avant-garde approach, and she does have her moments, such as the scene in *The Eumenides* in which the profaned, desolate space (a sort of spiritual agora) is abandoned to a bevy of ragged, ranting hags and beasts of prey—just like today's urban streets. Still, none of her ostensible innovations is as radical and telling as Graham's recasting the legend, with its freight of accreted meaning, to place the woman at its center.

IN ITS RECENT TWO-WEEK ENGAGEMENT AT the Joyce, the **Bill T. Jones/Arnie Zane Dance Company** showed a slew of short new works by Jones, all of which offer lots to look at. Too much; the eye was soon exhausted by overstimulation. The other linking factor among these pieces was an absence of firm structure—an especially perilous flaw in work that has no narrative to hold it together. Dance watchers need help; it's almost impossible to sustain concentration on a stream of visual information devoid of architecture. Most of these new dances, like many of the old ones from both Jones and Zane, just don't make clear what they're "about" in terms of either action or subject.

The most accessible and pleasurable new piece was a suite of duets for a couple whose love didn't work (missed connections, paired with the cruel brevity of life, which precludes second chances). Called *Soon,* the piece is set to songs by Kurt Weill and others; the lyrics help to make the theme specific. (Granted, this is a shortcoming, but it's shared by certifiable classics—Twyla Tharp's *Sinatra Songs,* for one.) The two, who begin with conventional romance, extravagantly swooping and swirling ballroom-style, are quickly wrangling physically, knotted and grappling on the floor. Inevitably, they end in separate stillnesses. But these stillnesses—suggestions of emptiness and isolation—stud the whole piece, punctuating its voluptuous and acrobatic fluency, so that when things come apart forever, it's clear that the lovers might have foreseen the fate of their relationship. The dancers' physical power and the choreographer's wit keep the piece from getting maudlin, as does the alternate casting: a man and a woman one night, two men the next.

I was also intrigued by *Fête,* self-indulgent and incomprehensible though it may be. It reminded me of the late Arnie Zane's appetite for bizarre and provocative—but always elegant—graphic experience. And it seemed to refer to the unforgettable "Fête Étrange" passage in Alain-Fournier's *Le Grand Meaulnes* (Andrée Howard and other choreographers have been inspired by its haunting beauty). The stage for Jones's work, dark with mystery and menace, is rimmed with tall, standing torches whose patently artificial flames ripple and glow, consecrating the arena for extravagant, dangerous fantasy. And this is what we got: a continuously disintegrating court dance performed by characters costumed outlandishly (by Liz Prince) in a carnival of sexual persuasions. Garish, agitated, and inconclusive, the work is somehow more than a pageant of out-to-shock visions. It makes palpable the lavish, hallucinatory atmosphere that can be induced by drugs or raging fevers, adolescence or fecund nightmares. It reminds you that you have lived in that world, if only for brief intervals. ■

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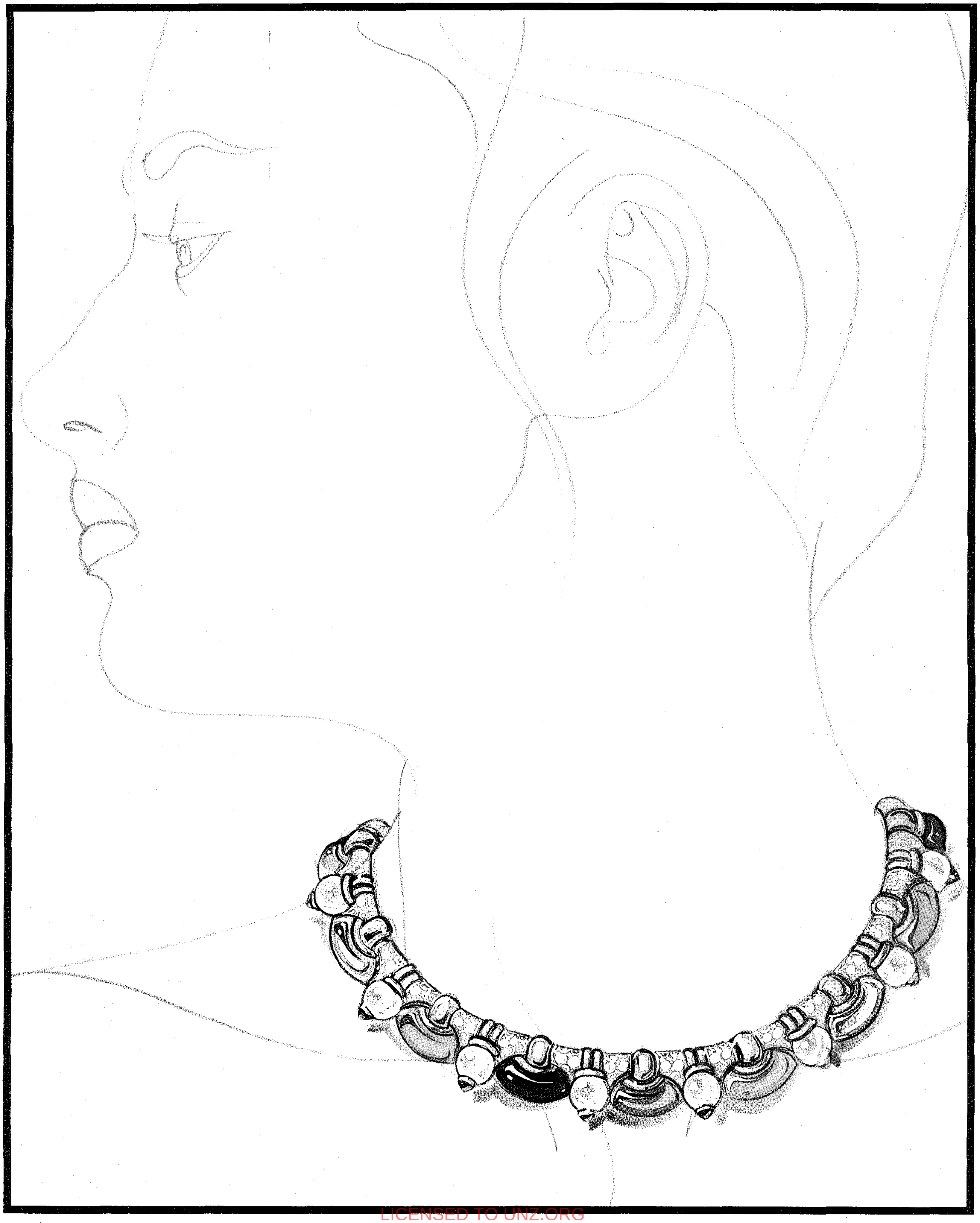

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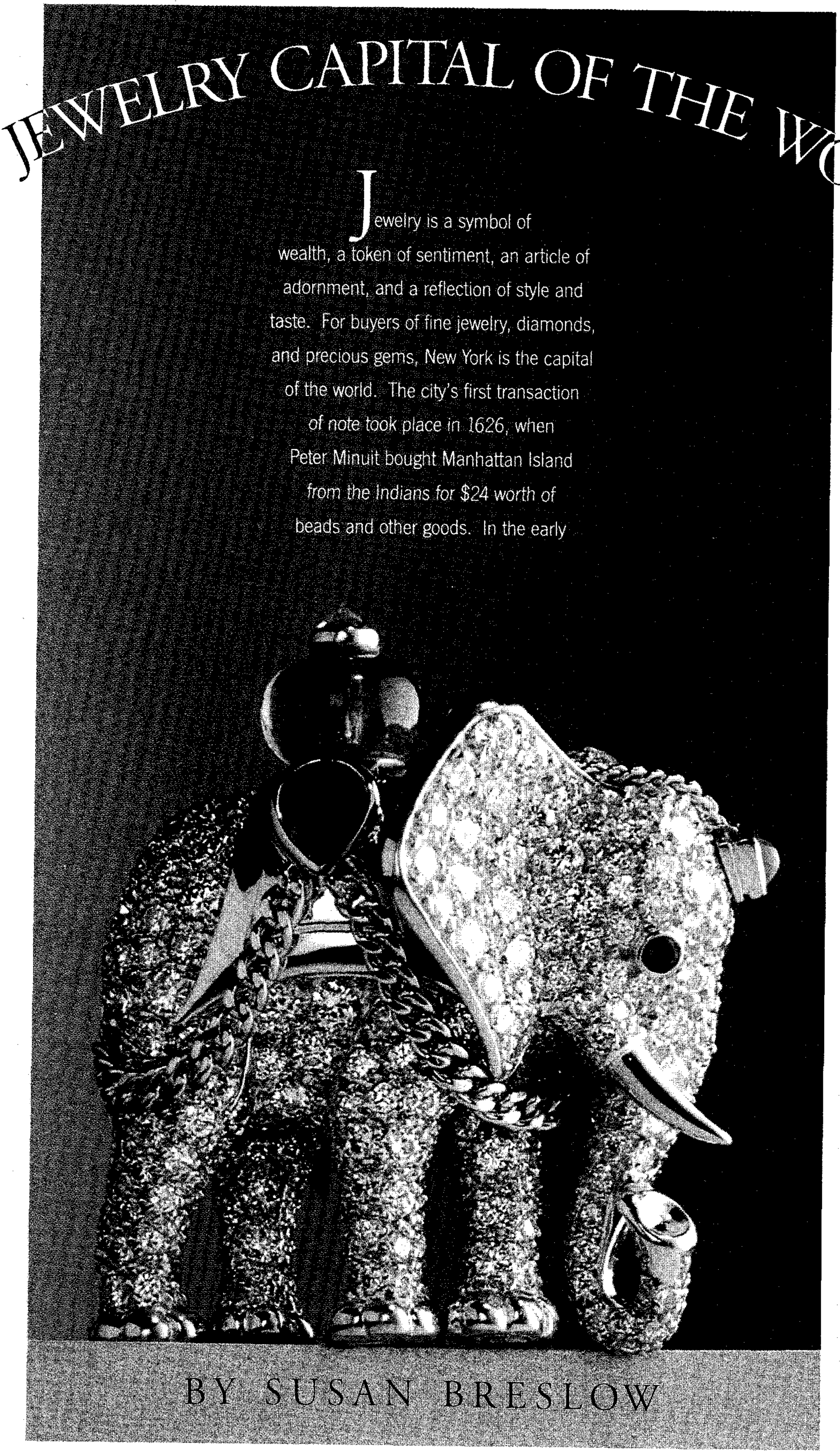
Jewelry is a symbol of wealth, a token of sentiment, an article of adornment, and a reflection of style and taste. For buyers of fine jewelry, diamonds, and precious gems, New York is the capital of the world. The city's first transaction of note took place in 1626, when Peter Minuit bought Manhattan Island from the Indians for $24 worth of beads and other goods. In the early



An elephant brooch containing rubies, emeralds, and pavé diamonds set in 18k gold is part of a precious menagerie ($29,000, at Cartier).

On the cover: A designer's rendering of a necklace made of pearls, diamonds, and specially cut semiprecious stones—all set in 18k yellow gold ($79,000, at Bulgari).

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days of the Republic, goldsmiths, silversmiths, and watch- and clockmakers clustered near Maiden Lane, Canal Street, and the Bowery. That area became the first center of jewelry trade in America. Not until after the Depression did gem and diamond dealers begin moving uptown.

Today, jewelry is one of the city's top three industries, accounting for more than 20,000 jobs. According to the recently released Manhattan Borough President's "Diamond and Jewelry Industries Study," "New York City is home to many diamond and jewelry businesses, encompassing design, manufacturing, wholesale, and retail operations. The city is one of the world's three diamond capitals, and has two diamond exchanges that attract buyers from around the world."

November has been designated "Real Jewelry Month" by Jewelers of America, a trade organization comprising some 12,000 retailers. Locally, it will be celebrated at several events under the theme "New York, New York: The Jewelry Capital of the World." To honor New York City's jewelry industry for its leadership in design, manufacturing, and sales, a mayoral proclamation will be issued on October 27 at the Diamond Dealer's Club (580 Fifth Avenue, at 47th Street).

On November 1, at the Fashion Institute of Technology, there will be a jewelry symposium about career opportunities and industry trends organized by Jewelers of America. The following evening, a fund-raiser to benefit the St. Jude Children's Research Hospital in Memphis will take place. The event will be co-chaired by Mrs. David Dinkins. The donation to attend is $250. For more information on "Real Jewelry Month" events, call 768-8777.

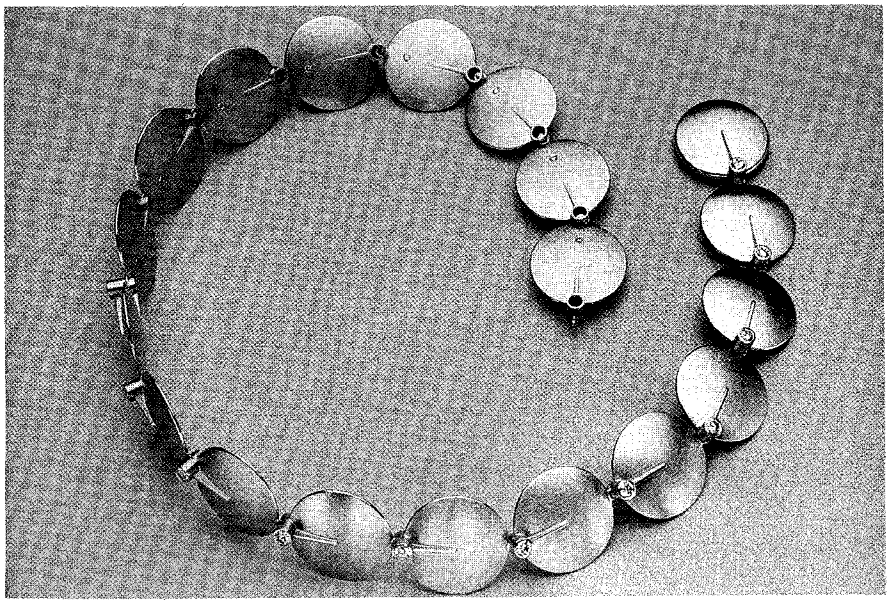
Romantics, students of the history of jewelry, and those who love small and precious tokens of affection will appreciate an exhibit called "The Power of Love: A Collection of Historic and Contemporary Engagement Rings" mounted at the Aaron Faber Gallery (666 Fifth Avenue, at 53rd Street, 586-8411). Betrothal rings, ranging from the diamond circlet Archduke Maximilian of Austria presented to Mary of Burgundy in the 15th century through the most contemporary creations, will be on display November 16-25.

Diamond engagement rings are the jewelry item most often bought in the 47th Street diamond district, but only a small percentage of the stones traded there go directly to consumers. Stores throughout the country get their diamonds from dealers in this one-block area. And here in the city, Tiffany & Co. and Harry Winston are among the major buyers of these high-quality diamonds.

While the asking price of a stone will vary from seller to seller, its qualities are quantifiable. The 4C's of diamonds—color, cut, clarity, and carat weight—are the gem's vital statistics. How a diamond turns light—brilliance (reflection of white light), dispersion (flashes of colored light), and scintillation (twinkling)—also affect its value.

International Gemmological Information, Inc. (580 Fifth Avenue, at 47th Street, 398-1700) is the largest independent appraisal laboratory in the country. The firm grades loose and mounted stones. In an IGI valuation, appraisals are based on materials and labor. Fifteen graduate gemologists put jewelry through a number of tests, some redundant, to verify the composition of a piece. A setting's gold-karat content is determined by chemical analysis; diamonds are color-graded by comparing them against a set of diamond master stones that range from colorless to faint yellow.

The cost of an appraisal is based on the weight of the stones. For instance, the charge for an engagement ring of 1-2 carats is $95. The firm recommends that valuable pieces be reappraised annually to reflect changes in gold and diamond prices. The fee for a reappraisal is $25.



WALTER JEBE

A 'platelet' necklace in 18k gold and diamonds, by Abrasha (about $20,000, at Michael Eigen).

THE GREAT STORES

"The market for tiaras isn't what it used to be," says Ambaji Shinde, a jewelry designer for Harry Winston, but the market for more-contemporary pieces that bring joy to an owner remains strong. And the prestige of a Fifth or Madison Avenue address has long attracted both local and international connoisseurs seeking jewelry of high quality, excellent craftsmanship, and impeccable design.

Surrounding Tiffany & Co. at the corner of Fifth Avenue and 57th Street are many of the world's great jewelry stores. This season Van Cleef & Arpels, Inc. (744 Fifth Avenue, at 57th Street, 644-9500) introduces a line of jewelry designed for maximum appeal to the woman of the '90s. A collection of floral pins and ear clips features canary (yellow) and white diamonds in the jeweler's update of its original designs from the 1940s and '50s. Part of the Boutique Collection, Les Pins, a Paris fad, has been translated into 18k clips of miniature animals. Designed to be worn singly or in clusters, Les Pins are priced under $1,000 each.

Jewels by Bulgari (730 Fifth Avenue, at 57th Street, and in the Pierre Hotel, 2 East 61st Street, 315-9000) are still made today in a process developed by Renaissance goldsmiths. Designers and craftsmen who start in the family firm as apprentices are inspired by individual stones and particular historical periods.

The firm's appealing yet unconventional combinations of colored stones are characteristic of the Bulgari look, as is jewelry made from ancient coins. In addition to silverware and pens, the shop also sells timepieces made by master Swiss watchmakers.

David Saity (48 East 57th Street, 223-8125) and Saity Jewelry (Trump Tower, 725 Fifth Avenue, between 56th and 57th streets, 308-6570) offer contemporary and antique sterling-silver Native American jewelry (priced $85 to $8,000) originating from reservations throughout the Southwest. These one-of-a-kind collector's items date as far back as 100 years and are of rare museum quality.

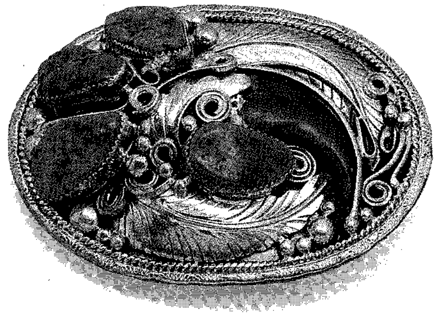
"Collecting Native American jewelry and artifacts was a personal hobby long before it became my business," explains Saity, who started in 1951. "I collected the most original pieces that I could find. I fell in love with the art and the spiritual meaning behind the workmanship. The stones have always been powerful to me, even before this jewelry was fashionable."

Saity has recently expanded his 57th Street store to accommodate additional showcases. Saity's newer necklaces, bracelets, earrings, rings, and bolo ties include works by the Zuni artist Thomas Singer and the New Mexican jewelry artisan Ray Tracey, a Navajo who uses silver and gold to frame turquoise, coral, jade, opal, and other semiprecious stones.

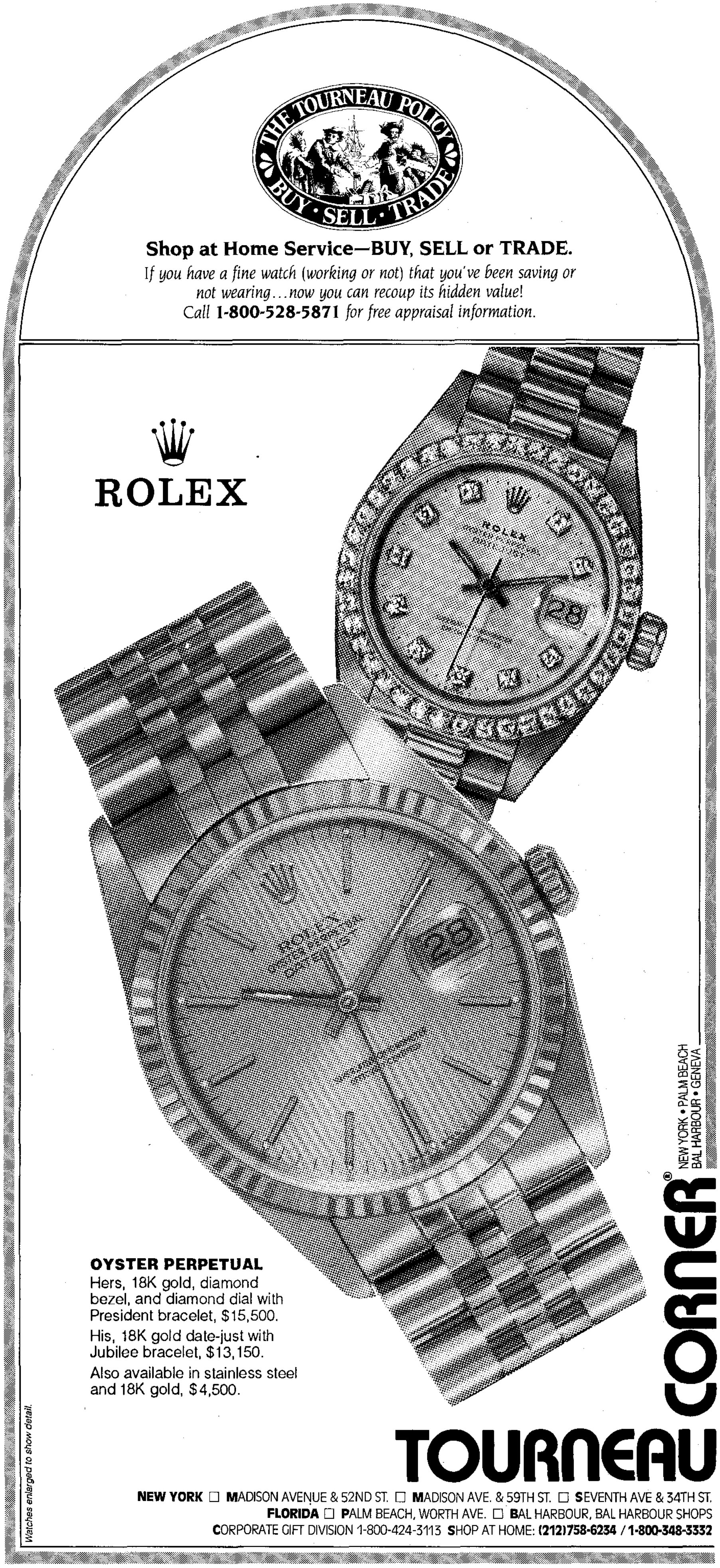
The family firm of Buccellati (Trump Tower, 725 Fifth Avenue, between 56th and 57th streets, 308-5533) crafts original masterpieces in precious materials. Regal-looking pendants, necklaces, rings, and earrings feature pearls or cabochon stones implanted amid intricately repeating patterns of leaves or snowflakes. They are reminiscent of treasures one might see adorning a woman in a 17th-century painting. Most every Buccellati piece is a one-of-a-kind, handmade item.

For 100 years, the firm of Harry Winston (718 Fifth Avenue, at 56th Street, 245-2000) has been cutting, polishing, designing, and creating exquisite diamond jewelry inspired by its namesake, who believed, "A good diamond, ruby, or emerald, however small, is a possession to be prized for generations."

Wempe (700 Fifth Avenue, at 55th Street, 397-9000) is a fourth-generation family business with 19 stores worldwide. Kim Wempe's new Il Mondo line (priced $800 to $25,000) is based on an 18k revolving globe whose continents are accentuated in white



A Navajo sterling-silver belt buckle with chunky turquoise ($575, at Saity Jewelry).



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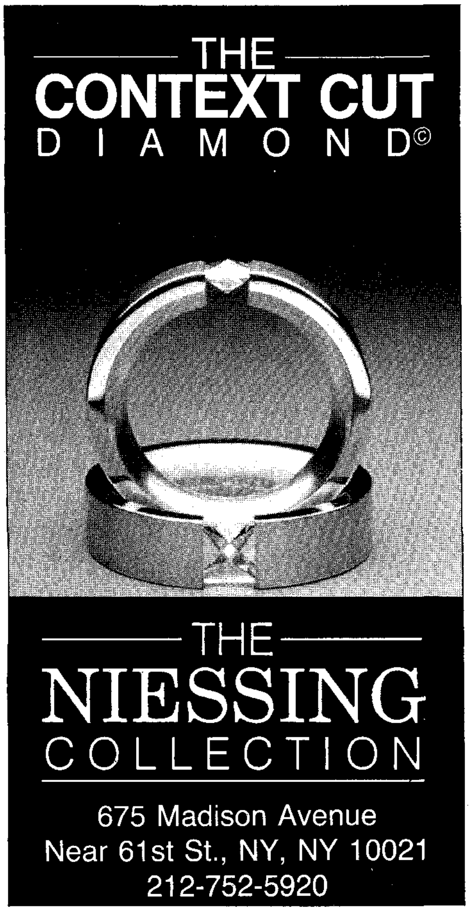
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gold. The theme is repeated in bracelets, earrings, pendants, rings, and bangles. The wearer's favorite destination may be marked with a diamond. All Wempe jewelry is fashioned in 18k gold, "and we use the highest quality diamonds, the majority of F to G color," says Ruediger Albers, vice-president of the New York store.

Throughout its four floors, Fortunoff (681 Fifth Avenue, at 54th Street, 758-6660) contains a wide variety of jewelry. In addition to selling stylishly set diamonds and precious stones, silver, watches, and antique and Native American jewelry, the family-run emporium also carries fine items by American, French, and Italian designers.

"We have jewelers and setters and watchmakers on the premises," says Esther Fortunoff. "A customer can have a watch battery changed, a ring sized, a bracelet made shorter, watch links taken out, pick his or her own ring mounting and center stone, have hand- or machine-engraving done—and the work will be completed quickly."

For purchases over $500, the store will provide an estimate of replacement value from a graduate gemologist or other expert. These valuations of labor and materials are updated free on request. Buyers of diamond engagement rings also receive a grading report that includes a diagram of the stone.

Cartier (653 Fifth Avenue, at 52nd Street, 753-0111) has culled a herd of golden elephants with emerald eyes and dressed them in diamonds to make an exquisite necklace, part of its new Spirit of India collection. Along with an elephant brooch pavéed with diamonds and toting a treasure of rubies and emeralds, it joins the Cartier menagerie, already populated with panthers, tigers, zebras, ladybugs, and lovebirds.

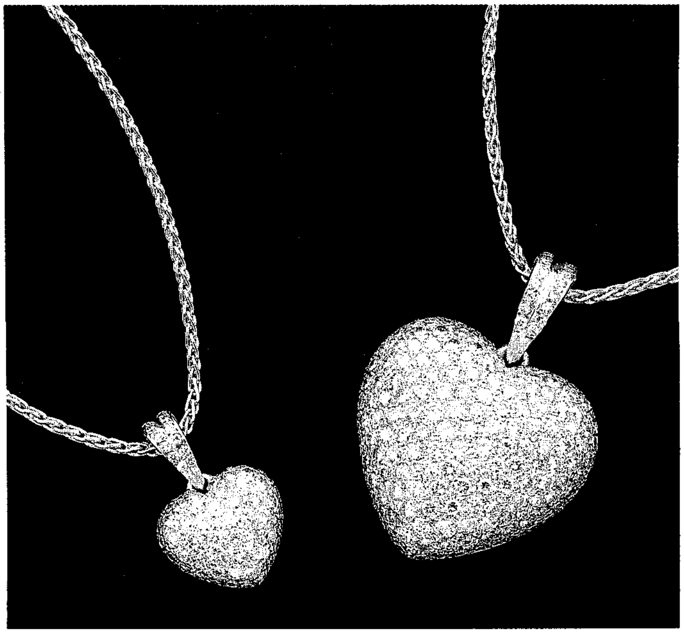
At Manfredi (737 Madison Avenue, at 64th Street, 734-8710), colorful stones are combined in 18k-gold symmetry. Manfredi carries five lines of jewelry, including the Bis Collection of distinctive hieroglyphic symbols on pins and watches ($90 to $5,000). The store also offers four watch collections.

Named after the master goldsmith of the Renaissance, Cellini (at the Waldorf-Astoria, 301 Park Avenue, at 50th Street, 751-9824; and 509 Madison Avenue, at 53rd Street, 888-0505) sells fine jewelry and watches. Estate-jewelry pieces include signed works from Cartier, Van Cleef & Arpels, and Harry Winston. Working with 18k gold and platinum, Cellini's designers select fine colored diamonds—pinks, blues, yellows—to create contemporary pieces, some with "invisible" settings.

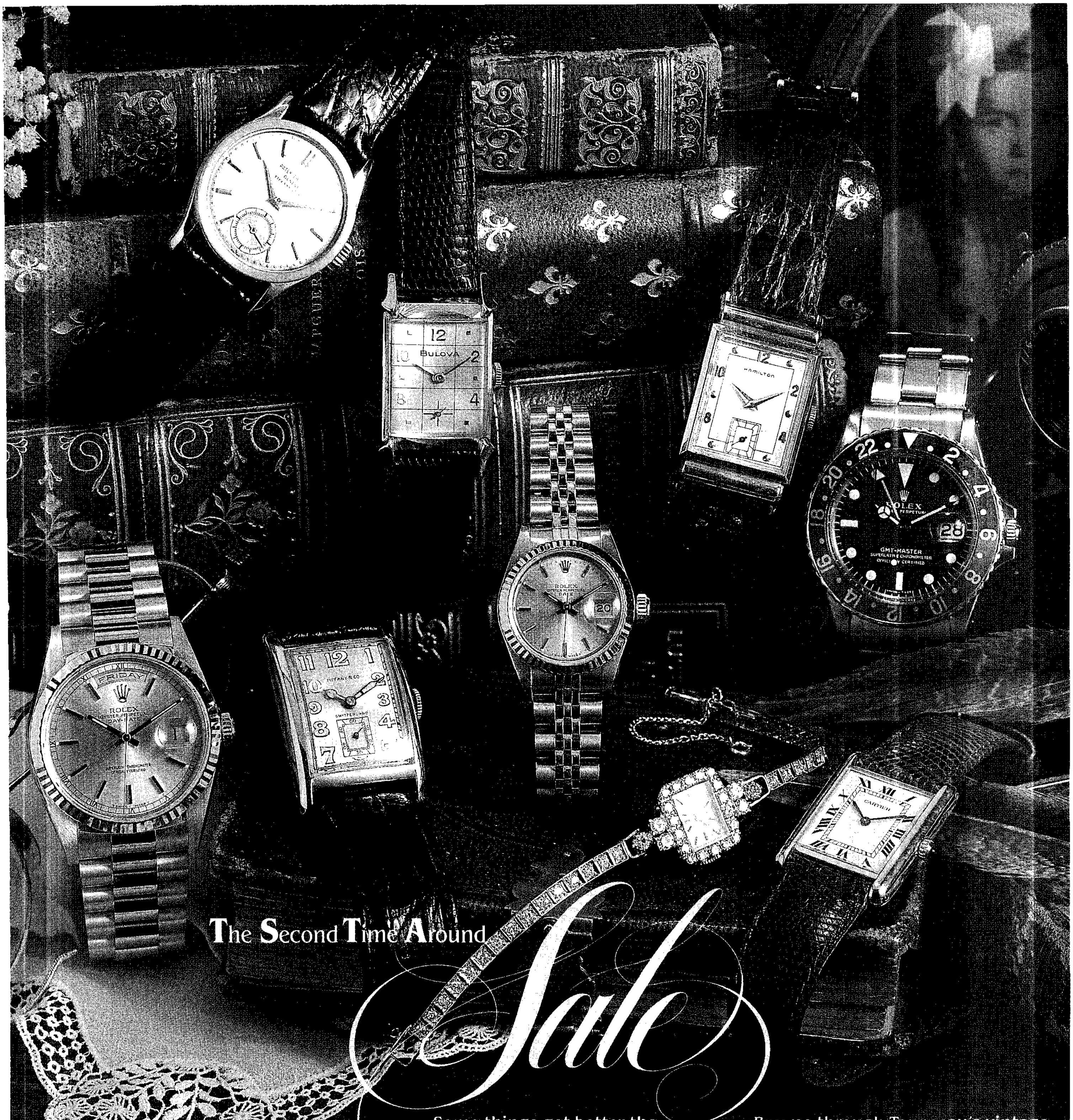
The prediction for this season at The Yellow Door (1308 Avenue M, Brooklyn, 718-998-7382; and 114 Norwood Avenue, Deal, NJ, 908-531-1110) is that American women will adopt the Parisian trend of wearing multiple decorative pins to soften the newest men's-wear looks. More-prominent pins can be worn singly at the collar or on a coat or suit-jacket lapel.

Both store locations are stocked with 18k and 14k yellow gold matte-finish pins in many motifs: mock medals of honor, ancient coins, and Greco-Roman intaglio designs carved into carnelians. Other shapes are studded with cabochon pink rhodolite and amethyst. Smaller cluster pins that suit a shoulder or lapel are also available. They are all substantially discounted and priced from $100 to $800.

The stores are also carrying brightly colored enamel jewelry as well as a collection of cultured pearls mixed with gold and semi-precious stones such as pink and green tourmaline. Quite popular and still selling strong this season are Italian gold neck chains and bracelets with toggle-closure clasps bearing semiprecious-stone details.



Hearts and diamonds: 18k-gold puffed-heart pendant ($1,850 for 1.5 total carat size; $5,500 for 5.5 total carats, at Fortunoff).



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DESIGNERS

Long ago, jewelry was designed to adorn religious figures and royalty. During the height of the Renaissance, Benvenuto Cellini was goldsmith to the Pope. Peter Carl Fabergé, jeweler to the Romanov family, was as considerable a talent in Imperial Russia as Tolstoy or Tchaikovsky. Today, for those with aristocratic tastes, jewelers continue to make art from the most precious materials on earth.

The American Jewelry Design Council promotes original American jewelry design as an art form. President Henry Dunay says that the future of jewelry is "designer-oriented rather than generic. Designer-made jewelry is unique and comes from an artistic impulse, unlike mass-produced, cookie-cutter-type jewelry." Although modern jewelry designers have not reached clothing designers in name recognition, that's changing. More and more sophisticated shoppers seek pieces by favorite designers.

New York's renowned specialty stores are fine sources for designer jewelry. Bergdorf Goodman (754 Fifth Avenue, at 58th Street; 753-7300) carries the work of such designers as Angela Cummings, Paul Morelli, Reinstein Ross, and David Yurman, as well as the antique treasures of Kentshire, whose collection of estate jewelry highlights Victoriana.

Among the designers displayed at Saks Fifth Avenue are SeidenGang (known for multi-strand bracelets, cabochon-studded earrings, and stackable rings in 18k green gold) and Cornelius Hollander, whose angular pieces are made distinctive with matte finishes and unusual stones, such as pink tourmalines and blue-purple tanzanite.

Henry Dunay, whose work can be seen in New York exclusively at the Saks Fifth Avenue boutique he shares with Chaumet, designs original settings for unusual gems. "I look at a lot of gems," he says, "and when one talks to me, that's the one I work with."

This summer, Abrasha—a San Francisco-based goldsmith who uses only his first name professionally—won the AJDC's first talent competition for his 18k-and-diamond platelet necklace. The impeccably wrought piece is simple in style and feeling and a technical triumph. "The geometry of the piece is so minimal that I couldn't make any mistakes," its maker explains. "They would have been as obvious as a wine stain on a white tablecloth."

Abrasha paid equal attention to both sides of the necklace, setting nineteen 10-point diamonds on the front—and eighteen tiny, "unseen" diamonds in back. "It's like silk lingerie," he says, "to be appreciated by the woman who wears it, not the casual observer." Henry Dunay admires the necklace's cleanliness of linkage and soldering. "You don't see the effort that went into it. And no matter what woman tried it on, it would fit her comfortably."

AJDC member Tina Segal, who is the designer-owner of H. Steppenjay (available at Saks Fifth Avenue) as well as president of the Women's Jewelry Association, says, "I think women make jewelry well because they understand how to wear it. For me, the process of design starts with what I think I'd like to wear. The length is always important, since clothes today are every different length. So I make necklaces that can work short or long.

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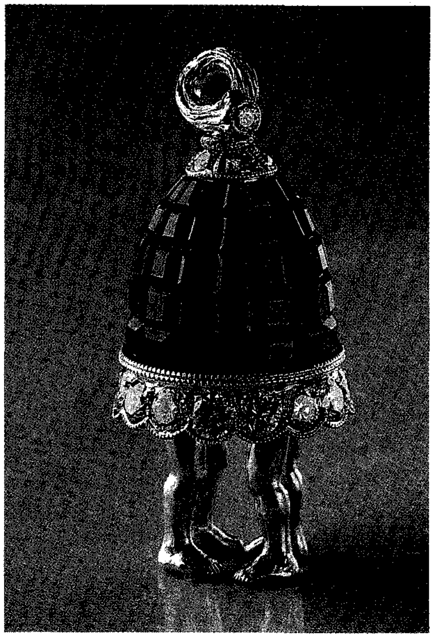
"It's the hand work that makes a designer piece different from one you buy off the shelf," she points out. "The finishes, inside and out, are as important as the look of the piece. For instance, look at how a ring is set before you buy it. A finely made one may show the whole stone rather than cover it up with a lot of metal or prong work."

Artium (Crown Building, 730 Fifth Avenue, at 57th Street, Suite 1710, 333-5800) is "the only jewelry gallery in New York City that exclusively features one-of-a-kind and limited-edition hand-fabricated, signed, contemporary jewelry," says partner Frederica Miceli. "Artium is like a fine-art gallery; each piece (priced $100 to $50,000) is a little work of art, valued not purely on the worth of its materials, but on the basis of its artistry."

November 18, Artium mounts "Metamorphosis," a special exhibition of "convertible" jewelry made by 40 different artists. Pieces that function in more than one way—such as earrings with detachable drops, pendants that can also be worn as brooches, and reversible necklaces—are practical as well as versatile. The show will continue through January 7.

The Niessing Collection (675 Madison Avenue, at 61st Street, 752-5920) specializes in modern-design jewelry produced through innovative techniques in metallurgy. "Platinum, gold, and silver are combined in ways never before imagined," says president Yumiko de Muinck Keizer. Niessing offers seven shades of gold and six different surface finishes, so that the customer can personalize his or her design.



MICHAEL FURMAN

Anthony Lent's whimsical 18k-gold pendant with diamonds and rubies ($23,000, at Artium).

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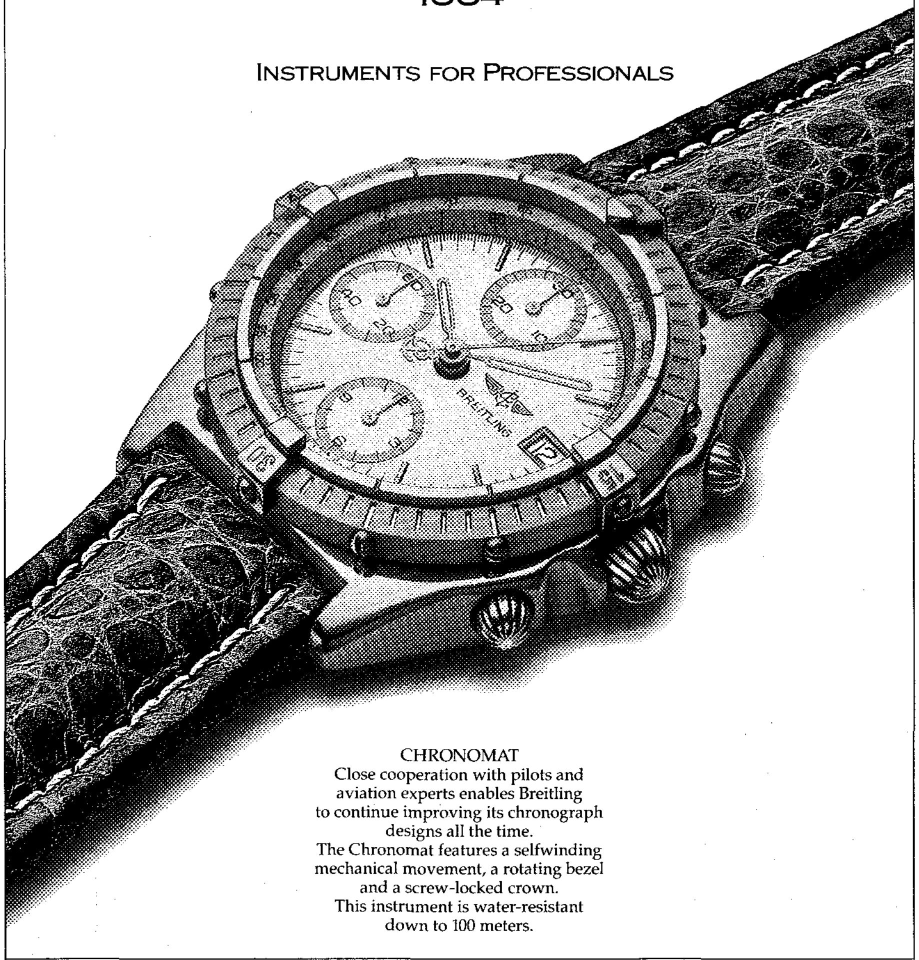

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Michael Eigen (8 West 47th Street, 764-0726) carries the work of 25 jewelry designers. "My store is a forum for young designers," says the fourth-generation jeweler. "There are a lot of people who make beautiful jewelry and wouldn't otherwise be featured in New York." Among the talents represented are Abrasha, Jane Bohan, JoAnne Mulhall Solitario, and Steven Kretchmer, who was selected as a top new designer by Jewelers of America.

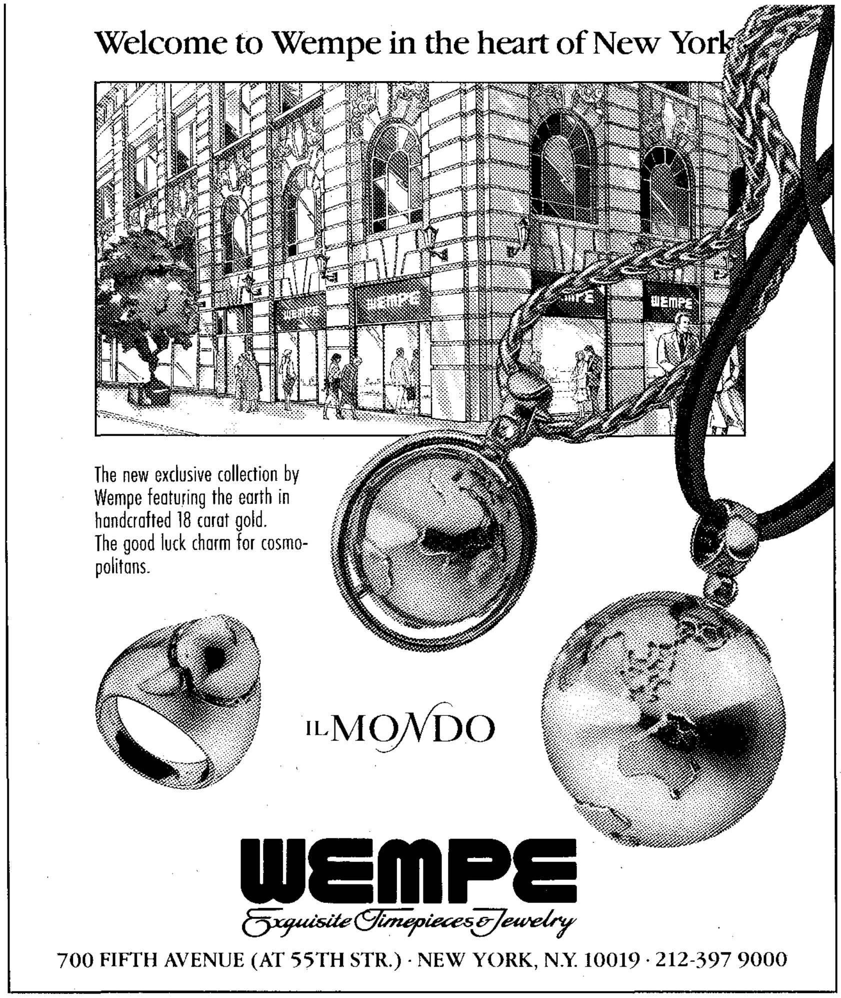
Telyas (1202 Third Avenue, at 70th Street, 744-5050) features jewelry created from the store owner's traditional designs ($500 to $250,000). The pieces are crafted of 18k gold in Italy and then imported back to the designer's East Side shop. Rings, earrings, bracelets, and necklaces of diamonds with emeralds, diamonds with rubies, and diamonds in their own company dominate his lavish collections.

With its own in-house jewelry factory and Swiss-certified watchmaker, Stanley & Son (1006 Sixth Avenue, at 37th Street, 354-6975; and 1138 Lexington Avenue, at 79th Street, 794-4977) offers custom-made jewelry at wholesale prices with a money-back guarantee. The firm's eclectic range of 14k and 18k gold jewelry from Italy, Israel, and Germany is "created by designers that don't really show in the United States," says owner Paul Cohen.

New to Stanley & Son are semiprecious rondelles (spacers or enhancers) of amethyst, blue topaz, citrine, and peridot set in 14k gold and strung as ornaments into existing pearl necklaces (about $90 per rondelle). Handmade solid-gold baby-bead bracelets with a six-letter name sell for $700 in 18k; $575 in 14k. Stanley & Son also carries a wide range of famous-maker watches, including Omega, Noblia, Concord, Raymond Weil, and Citizen.

Solo Per Te, a custom designer and manufacturer of fine platinum and 18k-gold engagement and wedding rings, has introduced Love Charms. These four scripted declarations of love—I LOVE YOU and YOU ARE THE WORLD TO ME are two—are handcrafted in 14k gold and set with brilliant diamonds ($180 to $325). They may be worn as pendants or on a wrist or ankle bracelet. Love Charms are available by phone at 869-0151; allow three to four weeks for delivery.

At Wedding Ring Originals (691 Lexington Avenue, between 56th and 57th streets, 751-3940), the customer can be the designer. "People in New York have sophisticated taste and want to be treated as individuals," says owner Mel Krumholtz, who offers a selection of over 500 pre-designed wedding bands (priced at $50 to $1,000, for gold models). Should none strike a couple as the band of a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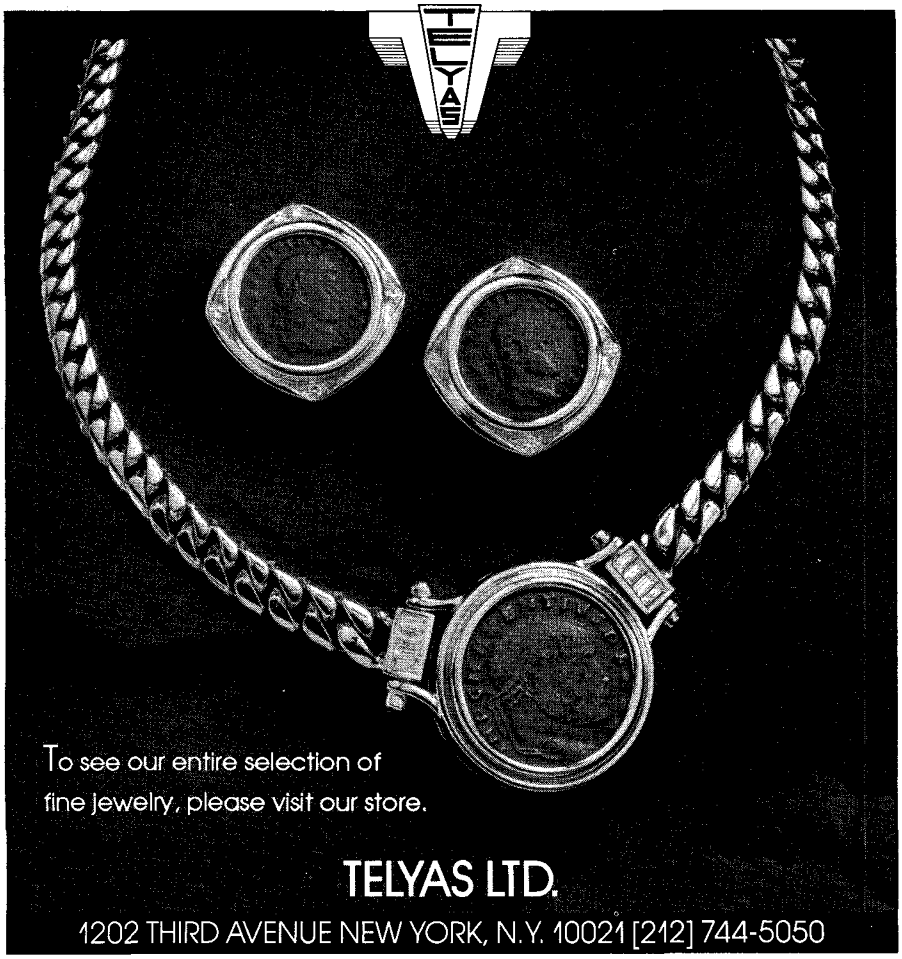
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Wearing multiple or 'scatter' pins with different shapes and themes is back in style.

lifetime, Krumholtz makes rings to order.

"It starts with a rendering that may depict symbols or motifs meaningful to the couple. That's turned into a wax sculpture. Then a brass or silver model is made, and from that the ring is fabricated in precious metal and the stones set," he explains. Right now, bands in unusual colors (such as green gold) and ones with burnished stone settings (where the diamond is inset rather than prominent) are selling well says Krumholtz.

After eight years, Mishon Mishon (899 Madison Avenue, between 72nd and 73rd streets, 288-7599) is selling out its considerable inventory of jewelry at significant discounts. According to owner Eddie Mishon, "pieces that were $100,000 are now $50,000." Some other items include a gold toggle-link necklace ($950 from $1,950) and bracelet ($550 from $1,150); a silver and 18k gold cable bangle with semi-precious stones ($1,000 from $1,750); and gold and Italian enamel hoop earrings ($250 from $475).

The Bead Store (1065 Lexington Avenue, at 75th Street, 628-4383; and 132 Spring Street, 941-6450) is in the business of teaching people how to design their own jewelry and, says owner Jodi Ross, "we show them how to do it with exotic beads from Thailand, Russia, Israel, Czechoslovakia, Peru, and Pakistan, among others." Beads of horn, wood, silver, hand-painted ceramic, or sculpting clay can be strung with leather, wire, string, or silk.

Eight instructors advise "how to make what you want, what to string it on, and what clasp you need, based on what beads you select," says Ross, "and all you pay for are the beads." Earrings range from $5 to $15, necklaces from $20 to $35, "at least half the price of retail," she says. Or you can take a class for $25 and the Bead Store will supply all the beads.

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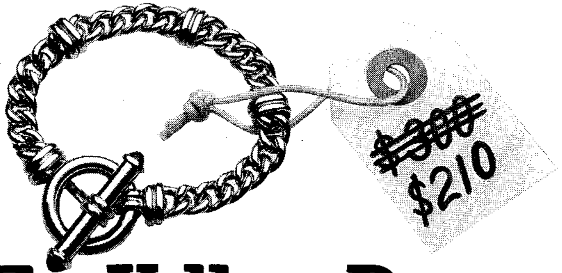

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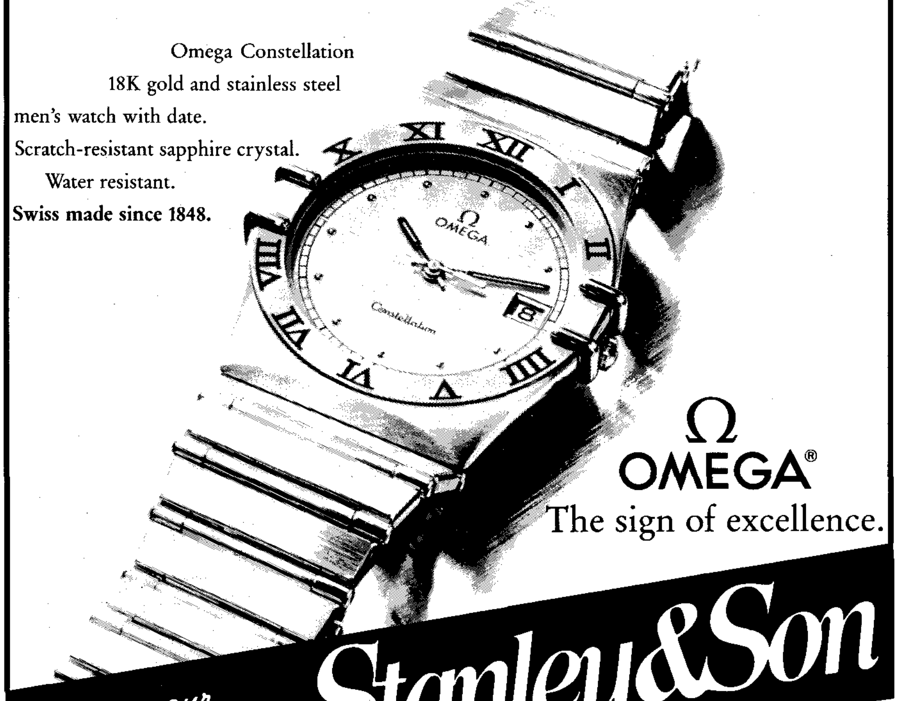

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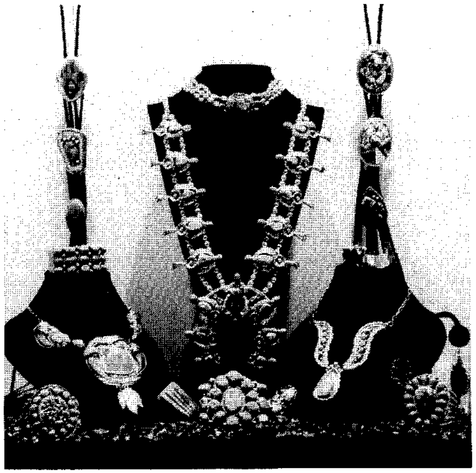

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THE WATCH EXPERTS

Watches are the one jewelry item people ask for by brand name. Discriminating customers often pay $10,000 or more for a timepiece that is a precious work of art as well as a precision instrument.

Tourneau (500 Madison Avenue, at 52nd Street, 758-3265) offers over 4,000 watches, more than any other store in the world. Among them are models by Rolex, Patek Philippe, Audemars Piguet, Piaget, Baume & Mercier, Vacheron Constantin, Breitling, Cartier, Ebel, Omega, and Tag-Heuer.

One of the firm's most popular men's watches is the IWC Da Vinci in 18k yellow or white gold ($21,995). It is guaranteed to automatically reveal the date and moon phase for the next 208 years without resetting. Provisions are made for thereafter: A new "century slide" was designed to be inserted into the movement on January 1, 2200, ensuring the accuracy of the timepiece through 2499.

Among Tourneau's top-selling ladies' watches is a house brand with a mother-of-pearl dial surrounded by a case that sparkles with pavé diamonds and sapphires ($3,995). An elegant watch line at Tourneau this fall is Piaget's sleek new Polo, with 18k yellow-gold flexible-link bracelets ($14,750 for the men's model; $12,700 for the ladies').

Fine watches may require service. In most cases, Tourneau's guarantee exceeds the individual manufacturer's warranty. Its repair center, where over 35,000 watches of most every make and model are fixed annually, is one of the largest in the country.

Fifteen brands are shown at the watch counters at Fortunoff. Among them are styles by Gucci, Raymond Weil, Movado, Tag-Heuer, Omega, and Concord. There's also a main-floor Swatch Shop, where watches retail for $40 to $80. Seasonal specials (around $100) arrive throughout the year, and it is these that are most likely to become collectibles. At a Swatch auction held in mid-June, the top bid was $39,100 for the Mosaic, which is less than ten years old.

At Wempe, prestigious Swiss watches (priced $300 to $70,000 and up) include Patek Philippe, Audemars Piguet, Chopard, Baume & Mercier, Vacheron Constantin, Blanc Pain, Breitling, Tag-Heuer, Cartier, Movado, Rolex, and Jaeger-LeCoultre. Swiss-trained watchmakers here service even the most complicated timepieces.

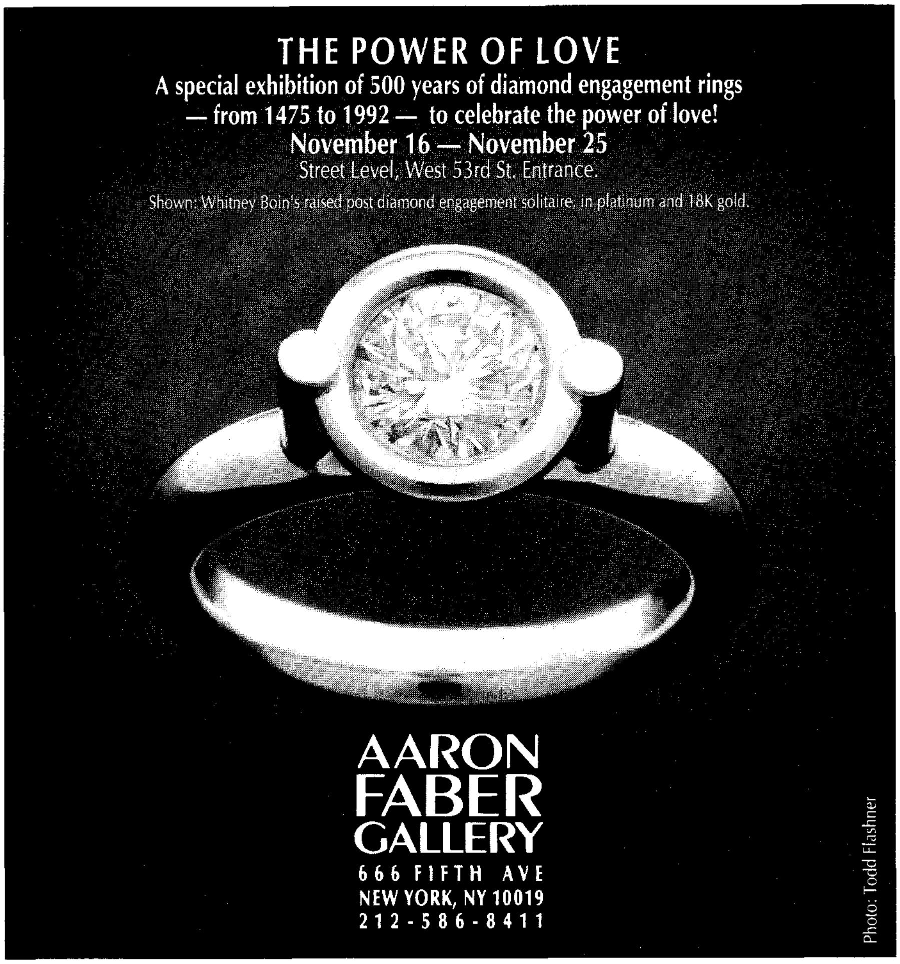
Cellini's watch displays lure customers with exotic, top-of-the-line timepiece brands such as Blanc Pain's six-watch Masterpiece Collection (No. 2 of 99, price available upon request), the IWC Grand Complication Perpetual Repeater ($150,000), and the new Audemars Piguet Minute Repeater ($120,000).

Telyas is a source for watches by Breitling, such as the Chronomat ($2,500 to $5,000), and Cartier, including the men's and ladies' Panther and Cougar lines ($2,900 to $37,000). Telyas also carries the popular Dali-inspired Swiss-quartz Softwatch from Exaequo ($129). The surreal design is available in silver, pink gold, and gold plate.

Designed by Andrée Putman, Ebel Madison Avenue (718 Madison Avenue, at 63rd Street, 319-3235) provides a modern, geometric setting to display its complete Sport and Beluga lines, which include every dial and bracelet variation. The shop also carries the jewelry collections of Alessandra Gradi, which marry gemstones to sensuous shapes in gold.

A master watchmaker for nearly two decades, Ron Gordon of Ron Gordon Watch Sales & Service (516 Fifth Avenue, at 43rd Street, Room 303, 869-8999) places the emphasis on personalized service. All repairs of fine timepieces are done on the premises. An authorized dealer for Breitling, Tag-Heuer, Hamilton, IWC, and Porsche watches, the firm specializes in the servicing of chronographs, diving watches (including water-pressure testing), and vintage models.

Il Destriero Scafusiae (the War Horse) by IWC has 750 decorated mechanical parts and 21 functions and displays ($325,000, at Tourneau).



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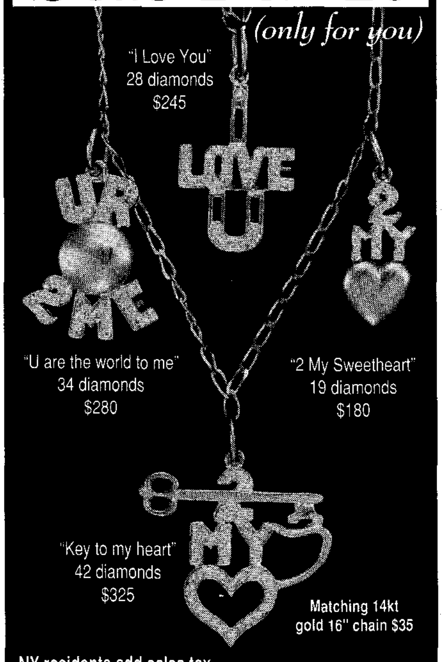

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AUCTIONS & SHOWS

Collecting jewelry at auction is "the best possible buy for the educated consumer," says Susan Abeles, director of the jewelry department at William Doyle Galleries (175 East 87th Street, 427-2730). "It's akin to buying wholesale, since a customer is essentially competing with dealers." And since the majority of items are estate pieces, one acquires a piece of history with each glittering prize.

Last week, the "Magnificent Jewelry" auction at Sotheby's (1334 York Avenue, at 72nd Street, 606-7000) provided New York with some old-fashioned glitter. Among the works up for auction was a ruby-and-diamond bracelet (estimated value $300,000 to $400,000) worn by Marlene Dietrich in Hitchcock's *Stage Fright*. The collection of the late Mrs. Harry Winston was also placed on the block. One lot consisted of a pair of diamond chandelier pendant ear clips designed by her husband and weighing 49.5 carats. A megastone larger than 15 carats swings from each of the diamond-encrusted earrings. The estimated value of the pair was $650,000 to $850,000.

Dealers in antique jewelry will be among the more than 100 exhibitors at Wendy Management's New York Armory Christmas Antiques Show, December 4-6 (Park Avenue at 67th Street, 472-1180). Joan Grober–GGG Jewels offers fine pieces by Webb, Tiffany, Cartier, and other well-known designers. Grober is also showing the work of Arthur Koby, who uses the original gems and precious metals of Art Deco and estate jewelry to create unique necklaces and bracelets in contemporary designs.

Other exhibitors bringing Art Deco and estate jewelry to the show include M.S. Kanners & Co. (gold and platinum pieces), Global Imports (tribal jewelry from the Far East), Hollis Reh, Sidco Studios, and Small & Perfect. The hours of the show are Friday 4 to 9 P.M., Saturday noon to 9, and Sunday noon to 6; admission is $8.

With shows and auctions, and an industry rich in designers, manufacturers, and retailers, New York is truly the jewelry capital of the world. Shopping for jewelry here can be a pleasure. The experience is akin to appreciating art—except that the raw materials are precious and the masterpieces can be worn and enjoyed every day. ●

Books/Rhoda Koenig

RIVERS RUNS THROUGH IT

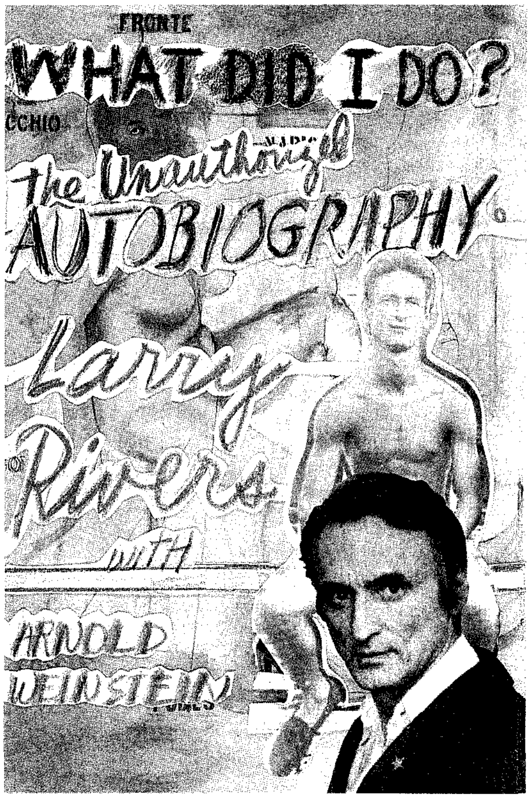
"... .Rivers spritzes scandalous reminiscences with the twinkly air of a mother's darling turned surrealist Borscht Belt clown. . ."

What Did I Do? The Unauthorized Autobiography of Larry Rivers, *with Arnold Weinstein. HarperCollins; 500 pages; $30.*

"AN INTERESTING TYPE FULL OF UNEXPECTED responses" is how Larry Rivers describes himself toward the end of this free-form confessional phantasmagoria, showing that he has acquired a talent for understatement since leaving the Bronx. That's a lot milder label than many readers would affix to the proto-Pop artist after reeling from his experiences with art, sex, drugs, jazz, and violence. Now 69, Rivers spritzes scandalous reminiscences with the twinkly air of a mother's darling turned surrealist Borscht Belt clown. The title doesn't sound, in this context, like an old man scratching his head in bewilderment but a young one, transparently guilty, rhetorically asserting his innocence.

Rivers has undergone several transformations since discarding his name, Yitzroch Loiza (later Irving) Grossberg, for one that could fit on a music stand. At 17, he was a saxophone player, heading a small band that an emcee, in a moment of inspiration, dubbed Larry Rivers and His Mudcats. The improvement in euphony became a disadvantage when, shortly after his first art show, for which the critic Clement Greenberg compared him, favorably, with Bonnard, he met Greenberg, who looked at his nose and asked, "What was your name before you changed it?" Thereafter, Rivers says, Greenberg's opinion of his work was never the same.

Rivers was the son of a plumber whose fortunes later rose mildly due to circumstances rather than enterprise, when he ran a small trucking business ("During the war, . . . even if you slept for a living you could make money"). His father's sexual opportunism—though on a far smaller scale than that of his son (Dad displayed his erection to his 11-year-old daughter and asked for sex from his son's mother-in-law)—may have pushed Rivers in that direction, or it may have been his neurological and cardiac problems (he has an uncontrollably shaky left hand and has had a near-fatal heart attack) that made him want to live life to the fullest, and then some. An early marriage to a woman with a Lady Macbeth complex may have made him want to immerse himself in unhygienic practices. Whatever, such explanations/criticisms as "hostile" or "immature" seem a mean response to Rivers's here-I-am style of revelation. Even in his worst moments (and there are a lot of them: the time he paid a confused, destitute woman to go to bed with him and a friend in the room next door to her frightened child; the time he gave a girl a shot of heroin cut with Bon Ami), Rivers re-creates his emotions of the time rather than gloating or wringing his hands.



A SELF-PORTRAIT: *Larry Rivers between the covers.*

Rivers is not much interested in analysis, except in robust and parodic form: "My idea of a qualified saint was a person of slightly substandard mentality with no conventional talent whose daily behavior was concerned only with satisfying everyone else's needs. Berdie [his first wife's mother] couldn't sew, couldn't drive a car, found it difficult to dial a phone, could hardly tell you what day of the week it was, but would boil you an egg at 4:00 A.M., give you every cent of her income every month of the year, and except for [my wife's] intervention would, I believe, have accommodated me a few years later the one time I asked her to let me f--- her, because according to Freud, according to Rivers, every boy wanted to make it with his mother; the next best thing was a mother-in-law." Nor is he too interested in philosophizing, which, considering his few attempts, is probably a good thing: "All we hear or see on television talk shows is what the 'sex is evil' congregation will allow: that sex ruins your life no matter where it comes from. No grown-up in the country will come out of his or her closet, go on TV, and confide what a great lay was Aunt Mary or Uncle Harry 'when I was twelve years old, and how wonderful life is and continues to be, and I'm married and *happy*.' "

Rivers was introduced to painting when he admired the work of the wife of one of his sidemen. "Why don't you try it, man?" the musician said. "I think you'll dig it." Then in his early twenties, he decided that "art was an activity on a 'higher level' than jazz. . . . Music was like sex. I wouldn't want it all the time. Painting was like living, a little lower-keyed than the life I lived, but something I wanted to hang on to." The new medium brought him friendships, altercations, and affairs with other men in the art world, including—among the last—one with the director of the Tibor de Nagy gallery ("With John Myers, fellatio was okay, but I always felt I was doing him a bigger favor than I was doing myself") and the poet Frank O'Hara ("An affectionate grope at the door sent him optimistically on his toes off to dinner, to one, two, or three of the four hundred people who, like myself, considered him their best friend").

Rivers doesn't offer any reasons beyond exhibitionism, affability, or just plain horniness for his intermittent homosexuality; a friend has another: social-climbing. Rivers spent endless evenings talking, drinking, smoking, injecting with jazz and art friends, a round of stimulation and bliss-

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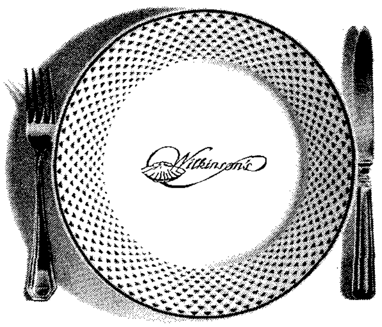

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ing out in which a suicide attempt (he was rescued with two deft tourniquets made by O'Hara) seems one more existential exploration. "I don't think I planned on dying when I reached for the razor blade. The initial slashes were only about a half inch long and just below the surface of the skin—less dangerous than a blood-brother initiation. But when I hit the veins what I was doing could have turned melodrama into real live death."

Rivers doesn't have much to say about art, but what he does say is consistent with his passionate and mercurial personality. "The fusing of my colors, where and how they join, the faces I paint, the bodies, whatever, contain a logic that under a strong beam of light can give you that pimples-and-all quality. And this feeling about light on things follows me into the bedroom, where I prefer light that lends itself to blurring the edges, like the forms in my work. *Kunst* is the German word for art as well as for tricks. . . . You don't see a magic show performed in sunlight." It may be Rivers's fear of unfurling his cape and rolling back his sleeves that makes this memoir so short on art talk, which is a shame. His account of the genesis of *Lampman Loves It,* for instance, is a lively tale of the artist's manic side at play (though, typically, what Rivers is most excited to remember is how Terry Southern contributed the title and how the gallery owner Sidney Janis was frightened by the sculpture of mechanical miscegenation).

Rivers's evocation of the chaotic and often appalling night world of art is oddly charming, his regret for it—and the buzz of the fifties and sixties—intense. "We no longer talk about sex—nobody's 'into' it; no one asks for another drink—no one drinks. . . . Health is of some interest, blood pressure, fractures that won't heal, how to distinguish a memory lapse from the onset of Alzheimer's, and the ever popular discussion of how old so-and-so is getting to look. These conversations take place in a mirrorless room. . . . At this point no live artist is doing anything that will have the slightest influence on my work, nor will mine influence them, at least not my contemporaries. Could I go to a psychiatrist at this age and stage to change my character? It's too late."

Black Dogs, *by Ian McEwan. Doubleday; 149 pages; $19.50.*

A FABLE FOR A NERVOUS AGE, *Black Dogs* deals with the constant, if unexpected, presence of evil and destruction. Its narrator, Jeremy, a man orphaned young, is fascinated by his parents-in-law, Bernard and June, former Communists long separated. Bernard is a vigorously indignant retired politician and broadcaster who travels with Jeremy to Berlin to see the Wall come down (and is attacked by neo-Nazis). June, a much more private person, is declining in a nursing home, where Jeremy visits, intent on writing her memoirs.

Things started to go wrong between Bernard and June on their honeymoon, just after the war, in the South of France, when June came face-to-face with two vicious, starving dogs (Bernard, a bit farther off in the woods, was absorbed in studying some interesting caterpillars). Curious about Bernard and June, worried for his own future, Jeremy looks deeper and deeper for the facts and significance of the incident.

Ian McEwan's story sustains the suspense about the dogs nicely, and the encounter itself is written with steely precision, taut and tense, with a well-judged, relaxed aftermath. But, for the most part, *Black Dogs* feels like an extended short story with the extra bits dangling limply off it. Jeremy is a terrible sad sack full of naïve earnestness about the necessity to "succor the abandoned child within," just like Elizabeth Taylor, and that earnestness pervades his treatment of Bernard and June, who seem muffled and remote. When Bernard becomes angry at June's lie about their sex life ("What was she doing, making all that up? . . . It's the air brush all over again"), the comedy is blurred: She has claimed, to Jeremy, that he was *better* than he really was. And for all the insistence that the dogs symbolize the irrational ugliness of history ("they move into the foothills of the mountains from where they will return to haunt us, somewhere in Europe, in another time"), one feels they serve, rather, to emphasize the comparative strength and reliability of men and women. (Bernard is saved by a German woman; June saves herself.) The self-absorbed Bernard and the weedy Jeremy end up demonstrating a point that is more personal than political.

In brief: ARMISTEAD MAUPIN'S **Maybe the Moon** (HarperCollins; 305 pages; $22) begins amiably enough, as the story of the world's second-shortest mobile adult woman, a dwarf Hollywood actress. But one's pleasure in the wisecracks dims when it becomes apparent that they are the extent of the characterization, and especially when they are overtaken by sentimentality. The rest of the cast includes a kindly black man, two Bad Homosexuals (who don't consider their sexual orientation respectable), a Good Homosexual (who campaigns against gay-bashing), and a fluff-headed blonde who recites her Miss San Diego acceptance speech in her sleep. The dwarf is Jewish. "Why can't there be gay movie stars?" the good gay asks, and one thinks, Why not? They already have their own sitcom. ■

Television/John Leonard

ALL THE PRESIDENT'S MOVIES

"...In *Mastergate*, 'Those who forget the past are certain to be subpoenaed'; one Donner Party survivor opened a restaurant..."

CAN I GET A WITNESS?: *Ed Begley Jr. and Mark Taylor in* Mastergate.

LARRY GELBART'S **Mastergate** (SUNDAY, November 1, and many other dates; 10 to 11:30 P.M.; Showtime) works better on television than it did on the stage. For one thing, the congressional hearing is itself a television art form, the prototype of Court TV, and has been ever since Coonskin Estes Kefauver went after the mob. For another, the small screen permits Gelbart to pursue a subsidiary satirical target, CNN, with the medium's own whiz-kid tricks and glitches. Finally, what seemed on the stage a want of wrap—the inability to clench a dramatic fist after so much finger-pointing—looks at home like just another episode of the *High Crimes and Misdemeanors* soap, from which we expect some sputter and an incoherent final act.

In *Mastergate,* a Combined Select Permanent Committee, which is to be distinguished from the Subcommittee on Hindsight and Déjà Vu, and not to be confused with the all-powerful House Kurds and Waste Committee, investigates an executive-branch cover-up of a CIA plot to launder money—for the "Los Otros" rebels against Marxist-Leninist Ambigua—through a Hollywood studio busy filming *Tet: The Movie!* in next-door San Elvador. What Congress wants to find out is "What did the president know, and does he have any idea he knew it?" Clearly, "Those who forget the past are certain to be subpoenaed."

Richard Kiley presides. David Ogden Stiers is chief counsel. There are lawyers with names like Foster Child and Lance Boyle and senators with names like Oral Proctor. Ken Howard does a star turn as a sort of Kissinger, Darren McGavin as a sort of Helms, Dennis Weaver as a sort of George Bush, and James Coburn as a sort of Ollie North ("gung-holier-than-thou") who flies everywhere by stealth bomber. Tim Reid impersonates Bernard Shaw, anchoring the Total News Network. Bruno Kirby's terrific as an IRS accountant who says, "I'm not cleared to have that kind of curiosity." Ed Begley Jr., Buck Henry, Jerry Orbach, Pat Morita, and Robert Guillaume show up, while Burgess Meredith as the CIA deus ex machina is pretty clearly William Casey, who, even on his hospital bed, has himself fed "secret intelligence intravenously," and whose dead body is, of course, shredded.

What we hear a lot of in this room are things like "You can't take people out of big business and suddenly make them answerable for their actions." Stiers asks, "If you could think of me as a human being rather than a lawyer...." But it's Dennis Weaver who really makes us think. You may not have realized that if our forefathers hadn't broken the law by revolting against the British, "the president would be a queen!"

MORE PRESIDENTIAL POLITICS: BLAIR Brown, who used to be Molly Dodd, has grown up to call herself Katherine Taylor, to become a three-star general, and to decide, after leading her men and women into battle in a desert war, that she wants to be president. In **Majority Rule** (Tuesday, October 27, and other dates; 9 to 11 P.M.; Lifetime), the Secret Service calls her "Valkyrie."

Majority Rule isn't played for laughs. This movie wants us to ask, "Why not?" The closest it gets to a smile is when Brown's reviled for admitting that she once had an abortion. Thereafter she's tempted to introduce herself, "Hello, I'm Katherine Taylor, I'm a godless slut, and I'm running for president." She'll have to compromise to win, even cheat a little, though not as much as her campaign manager (Donald Moffat) and not at the price her husband (John Getz) has to pay. Besides a backdoor hostages deal with the dictator of Panama, and an assassination attempt, Brown has to micromanage a war-profiteering father (Mitchell Ryan) and her spectacularly unhappy daughter (Jensen Daggett), who knows her mother's gone round the bend when she finds her secretly ... *vacuuming:* "You haven't cleaned house for yourself since I was in kindergarten."

Absorbing as it is, *Majority Rule* seems to me counterproductive in suggesting that a woman, in order to be considered seriously for the highest office in the land, must first have killed some people. What's wrong with Pat Schroeder or Ann Richards?

FINALLY, IN **The President's Child** (TUESday, October 27; 9 to 11 P.M.; CBS), James Read is a senator, running for president. William Devane, his campaign manager, used to work for the CIA, overthrowing Allendes. Donna Mills, a TV journalist, once trifled with the senator's affections, after which there was a child of whom he's unaware. On the eve of the

Photograph by Kelvin Jones/Showtime.

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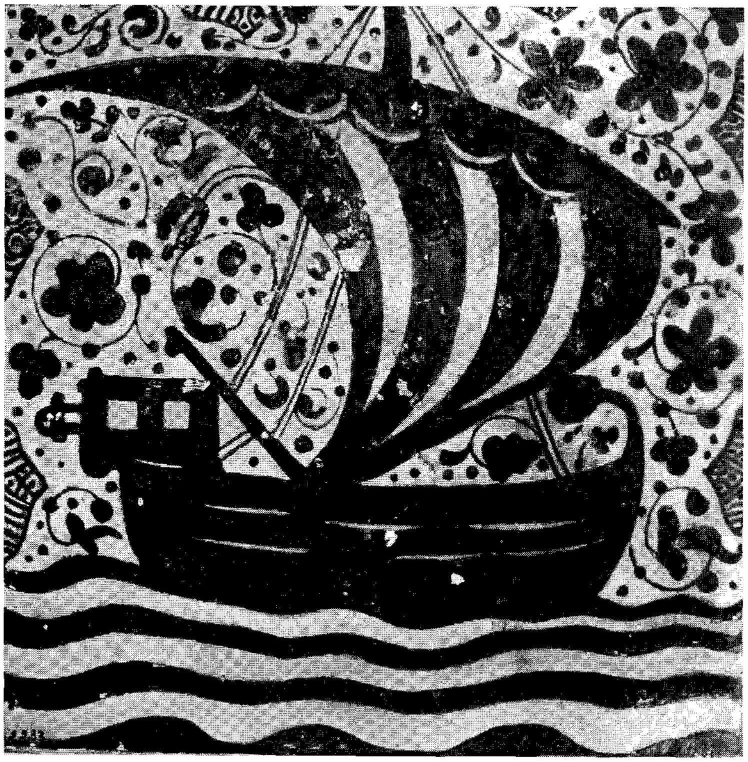

Glazed Tile with Sailing Boat, fifteenth-century.

Christopher Columbus and the Spanish Exploration of the Indies

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California primary, this child (John Kidwell) and Donna's boyfriend (Trevor Eve) disappear. *The President's Child* purports to derive from a Fay Weldon novel. Don't you believe it.

TV-MOVIE HUGGER-MUGGER FOR THE REST of the week: Meredith Baxter, having blown away her ex-husband and his new wife like so much lint, returns for two more hours in **Her Final Fury: Betty Broderick, The Last Chapter** (Sunday, November 1; 9 to 11 P.M.; CBS), briefly as a sort of Jean Harris "feminist folk hero," finally as a "narcissistic personality disorder." After one hung jury and many tantrums, Judith Ivey puts her away for consecutive sentences of fifteen-to-life. . . . **Perry Mason: The Case of the Heartbroken Bride** (Friday, October 30; 8 to 10 P.M.; NBC) goes downhill after an amusing music video (in which Heather McAdam impersonates Madonna) to roll around in daytime soaps, bootleg cassettes, bugged car phones, and tattooed body art, before Perry bests the latest in a long line of Hamilton Burgers. . . . In **Wild Card** (Wednesday, October 28, and other dates; 9 to 11 P.M.; USA), opposites attract: Cindy Pickett can act; Powers Boothe can't. Boothe, a poor man's Stacy Keach, a bum's-rush Robert Wagner, is just too slurry-soft around not quite enough rough edges to play so many hard-guy parts, not even dressed up like Richard Boone as Paladin with a black eye patch. We're asked to believe that he's an Episcopal priest who lost his faith not in Vietnam but because his wife was raped and killed. Meanwhile, in a tiny but corrupt New Mexican border town, he sleepwalks through helicopters, oil deposits, the Sanctuary movement, and M. Emmet Walsh.

ON THE OTHER HAND, IF YOU HAPPEN TO BE hungry for meaning, **The Best Campaign Money Can Buy** (*Frontline;* Tuesday, October 27; 9 to 10 P.M.; Channel 13) looks at the Archer Daniels Midland Company and Atlantic Richfield; at the president's dinner for fat cats in Washington, and the Sea View condominium for lobbyists and other players in Miami, and Pamela Harriman's Middleburg, Virginia, estate—where the "managing trustees" of the Democratic Party consort—to find out where the $400 million that's already been spent on the 1992 presidential campaign came from, and just what the donors expect to get for it. . . . From film, photos, letters, and journals, Ken Burns's brother Ric re-creates every minute of the misadventures of **The Donner Party** (*American Experience;* Wednesday, October 28; 9 to 10:30 P.M.; Channel 13)—bad advice, terrible weather, filet of soul. I hadn't registered before that one of the nastiest survivors actually opened a restaurant in Sacramento. ■

Art/Kay Larson, Edith Newhall

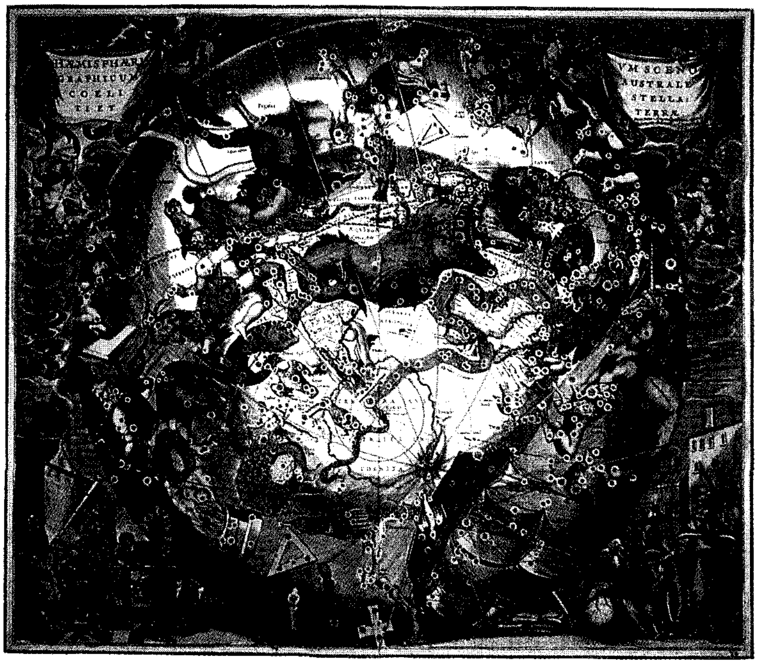
IT'S A MAP, MAP, MAP, MAP WORLD

". . .In 'New Worlds,' the medieval mind boggles credibility. At the Cooper-Hewitt, there's more to a map than meets the eye. . ."

HAS ANY AGE BEEN MORE OBSESSED WITH the transmittal of information than the twentieth century? Inevitably, the Columbus quincentennial has been much less important as a souvenir-generating anniversary than as an occasion for reevaluation of the intellectual systems of his time and ours. Self-knowledge is accompanied by a lot of pain, a lesson that applies no less to us than to a bunch of nervous seamen on a creaking caravel in the October Atlantic. Thus the arguments over whether the "discovery" and its aftermath were justifiable. The Eurocentric monolith is eroding under agonized scrutiny—but so what? The intensity of the debate seems to point forward, toward the need to define the new global culture forming at the onset of the twenty-first century. If nothing else, Columbus discovered the importance of shedding fixed ideas.

The oddest non-exhibition in the Columbus repertoire is the Public Library's **"New Worlds, Ancient Texts: The Cultural Impact of an Encounter."** It starts slowly—as a slog through interminable labels. Asked to organize this show from the library's extraordinary rare-book and print collections, Anthony Grafton, Andrew Mellon Professor of History at Princeton, located crucial Renaissance texts, such as the *Nuremberg Chronicle* of 1493, and set them in context with broadsides, prints, maps, and so on. Naturally, these are magnificent fifteenth- and sixteenth-century books, with the magical appeal of the first documents created by the invention of lithography. Unless you are versed in scholastic Latin and Greek, however, they are perfectly opaque. You are dependent on the labels—or you can turn to Grafton's elegantly written book *New Worlds, Ancient Texts,* which, in line with current fashion, is something more than a catalogue.

The discovery of the New World threw a wrench into classical views of the mechanics of the universe. Most knowledge, before Columbus, was thought to originate with Pliny, Aristotle, their fellow Greeks and Romans, and the Bible. It's not so much the content of these theories—in one, the Earth bobs like an apple in a cosmic pond—that renders them ludicrous to modern eyes. (What could be more bizarre than quantum mechanics?) It's the medieval mind's open defiance of the concept of evidence that boggles credibility. Righteous religious conservatives rushed to suppress objective observation because it violated what they knew. Pliny hadn't mentioned a whole continent in the middle of the ocean. The New World became, in effect, Europe's nineteenth nervous breakdown.



STARGAZING: *The Cellarius map at the Cooper-Hewitt.*

As with revisionism generally, the historical content is mostly old, but the emphasis has newly shifted. It's startlingly clear that Columbus and his unreflective explorer-colleagues tramped through the jungle within a fog of bigotry and half-truths that proved easily transportable. The New World was a blank slate on which European "conquerors" hastily scrawled whatever they already knew or imagined. Not all these fantasies were grim. Sir Thomas More hoped for Utopia on a Caribbean island. There were earnest efforts to explain the natives of the Americas as descendants of one of the sons of Noah (but which one?). Yet Europe's nightmares also followed in Columbus's footprints. Maps added cannibals and gargoyles that were "supposed" to be there. When faced with brutal doses of contrary evidence, Europeans occasionally saw how little they did know. But mostly they carried their expectations with them, including the obvious superiority of evangelical Christianity and the obvious inferiority of other races. Before one judges them too harshly, it's vital to ask whether those traits have descended even to us, who are so enlightened and "modern."

Culture generally begins to look like a battleground of preservationists versus freethinkers. The canon contains its own momentum; continuity is preserved for the sake of continuity. Yet you wonder why anyone bothered. The medieval mind was a haunted place, populated by monsters, nymphs, and coded instructions from the stars. Recall Thomas Hobbes: "No arts; no letters; no society; and which is worst of all, continual fear and danger of violent death; and the life of man, solitary, poor, nasty, brutish, and short." Our schoolbook image of the Renaissance will not sustain itself except with grievous qualifications. The lesson is the persistence of prejudice and ignorance against all odds, against even one's own self-interest, until finally defeated by irresistible force.

Reality slowly seeped in, first through one hole in the dike, then through another. Eventually, some commentators actually argued the Indians' position, more or less. Still, you have to marvel at the astonishing potency of a closed mind, its desperate fight for survival against the evidence, and the true pain that accompanies each advance. The Renaissance turns out to be a few courageous and enlightened voices given disproportionate credit for speaking out in the midst of a great dark-

Photograph courtesy of the Cooper-Hewitt Museum.

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ness. (Fifth Avenue at 42nd Street; through January 9, 1993.) **—K.L.**

IMAGINE AN EXHIBITION COVERING THE HIStory of painting, with several carefully selected works from every period, style, and culture, and you'll have some idea of the breadth and beauty of **"The Power of Maps"** at the Cooper-Hewitt—in the conventional sense, at least.

Cartography, as defined by *Webster's,* is "the science or art of making maps"; judging from the more than 300 maps, charts, globes, and other works on display, the best are a happy marriage of both. Art gives maps poetry; science renders them useful. But as the exhibition's title suggests, there's more to a map than meets the eye. "The Power of Maps" takes an aggressive look at the persuasiveness of cartography, and it may alter your opinion of maps forever. It reminds us that it's surprisingly easy to forget that a map *always* reflects a point of view, whether it's that of the cartographer, the publisher, or the person or business that commissioned it. Maps can inspire and enlighten; they can also be instruments of control, making countries appear larger or smaller than they really are, or even leaving them out.

Because this show is so full of information and is arranged thematically in sections, it simply makes sense to follow your foldout guide. Unless you're consciously looking for examples of manipulation by map, you'll probably not find them until Section 4. Until then, you might as well allow yourself to be seduced.

Sections 1, 2, and 3 comprise maps from every period, place, and culture. Here you'll find such treasures as Edmond Halley's 1701 engraving "Magnetic Variations on the World's Ocean," a map that enabled mariners to calculate longitude when compass readings diverged from true north due to gravitational changes; a 1600 ink-on-vellum Italian sailing chart of the Mediterranean; a woodcut map of the imaginary island of Utopia by Thomas More (from a first edition of his book *Utopia,* 1516); a late-nineteenth-century Pawnee "Star Chart" in ink on animal skin (probably deer, elk, or antelope); Andreas Cellarius's constellation map from 1708; and twentieth-century Marshall Islands navigation charts made with palm rib, string, and shells. As advertising tools, maps make appearances on pop culture objects like Huntley & Palmer's *Globe Bisquit Tin* (England, 1906) and a silk handkerchief from the 1939 New York World's Fair. Maps function as part of an artwork in Joseph Cornell's *Box* (circa 1958) or, in the case of an Australian aboriginal's *Possum Dreaming,* as both painting and map.

For me, the troubling part began in Section 2, with *McArthur's Universal Corrective Map of the World* (1979, by Stuart L. McArthur), which I assume was intended to be satirical but clearly demonstrates the way we've been conditioned to perceive the world, depicting what we'd ordinarily consider an upside-down map of it.

By Section 4, the exhibition's theme is on terra firma. We learn that Queen Elizabeth I was the major investor in the voyages of Sir Francis Drake and Thomas Cavendish, that she also helped finance "The Drake Broadside Map" (1590 to 1595), and that just about every country has used maps to exaggerate its economic and political strength. Knowing their agendas sheds a different light on maps, but it scarcely detracts from their visual impact, as with the *Folding Fan Map,* made in France around 1803. This seemingly innocent object of beauty documents an appeal made by the French entrepreneur Martin La Bastide to King Carlos IV of Spain to build a canal across Nicaragua.

At first glance, Section 5 is an innocuous, cleverly displayed collection of maps, license plates, postcards, and souvenirs from North Carolina put together by Denis Wood, a co-curator of the exhibition (with Lucy Fellowes) and a resident of that state. But through Wood's illustrated commentary, we discover, for instance, that by depicting the state's highways in the colors of veins and arteries and suggesting that roads are the "lifeblood" of the state, the Official North Carolina State Highway Map encourages visitors to travel by car, thereby "supporting the interests of all who profit from the highway system." As indicated by Wood, the *1992 N.C. Boating Guide* should not be used for navigational purposes; even so, the state printed 177,950 copies at public expense.

The last two sections of "The Power of Maps" are geared to those with a more scientific bent, and their earnest "user-friendliness" may irritate New York's sophisticated art audience, but anyone interested in charts and computers will have fun and learn something in the process. Of particular interest in Section 6 are a group of contemporary New York City maps; a map of U.S. tornadoes from 1930 to 1978; a solar-energy map of the U.S.; a "Map of Deaths From Cholera in London, 1854" (in which the cartographer, John Snow, plotted deaths by location and discovered that they clustered around a particular neighborhood's water pump); and maps of hospital admissions for AIDS, showing how quickly the epidemic has spread.

In its determination to appeal to everyone, "The Power of Maps" may lean too heavily on the science side, and the text on the placards under the maps has a condescending tone that's hard to ignore—but those are small quibbles when you consider the generous amount of information offered by this exhibition. And, after all—as the show will remind you—in the general scheme of things, *you're just a dot on the map.* (2 East 91st Street; through March 7, 1993.) **—E.N.**

My daughter just asked me

when she would stop growing.

I said with any luck, never.

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THE BEST SO FAR

"...Wasserstein's *Sisters Rosensweig* flows and entertains. Kramer's *Destiny of Me* is a worthy sequel to *The Normal Heart*..."

SISTER ACT: *Frances McDormand, Jane Alexander, and Madeline Kahn.*

The Sisters Rosensweig IS WENDY WASSERSTEIN'S most accomplished play to date. It is through-composed, with no obtrusive narrator haranguing us. Its central, but not hypertrophic, character is the eldest sister, Sara Goode, divorced from her second husband. An expatriate in London, she is celebrating her fifty-fourth birthday, for which her younger sister Gorgeous Teitelbaum has flown in from Boston, where she dispenses personal advice over the airwaves. From farthest India, the youngest sister, Pfeni Rosensweig, has jetted in; now a travel writer, she is shirking her mission, a study of the lives of women in Tajikistan. Equitably, all three sisters end up sharing center stage, both literally and figuratively.

Gorgeous, who, we are told, is happily married with four children, is group leader of the Temple Beth-El sisterhood of Newton, Massachusetts, on a visit to London; Pfeni is here to touch base with her lover, the famous stage director Geoffrey Duncan, whom she has converted to heterosexuality and may soon be marrying. Here, too, is a friend of Geoffrey's, the New York *faux* furrier and genuine mensch Mervyn Kant. Rounding out the cast are Tess, Sara's precocious teenager; Tom Valiunus, Tess's dopey but good-natured punker boyfriend, with whom she is planning a political-protest trip to his ancestral Lithuania; and Nicholas Pym, a British banker, stuffed shirt, and suitor to Sara.

This is the stuff of Anglo-American comedy, more specifically Anglo-Jewish-American drawing-room comedy, in which some related but diverse mores and some diverse but trying-to-become-related people are playing off one another. Sara, a banker herself, is high-powered, smart, and sex-starved. Pfeni and the ebullient but labile heterosexual Geoffrey are having difficulties. And the ostensibly contented Gorgeous is there to stick her bobbed but nosy nose into everybody's business.

A seasoned theatergoer may well guess several plot developments, though there are also a few surprises. But plot is far less important than character and dialogue, both of which Miss Wasserstein does handsomely and humorously. She is surely one of our wittiest one-liner writers, but under the bubbles and eddies of her wit are real people in deep water, resolutely and resonantly trying to keep from drowning. And she is able to orchestrate the interaction of her disparate characters into a complex, convincing polyphony. There may be a touch of the arbitrary here and there; mostly, however, the play flows, entertains, and liberally dispenses unpompous wisdom about ourselves.

Particularly pleasing is that *Sisters* manages to be both of its time, 1991, and of all time, unless human nature changes radically, which for these 5,000 years it hasn't. The three Rosensweig sisters are by no means unworthy descendants of a famed earlier sisterly trio, to whom an occasional quotation in the text alludes. If I have any problem with the play, it is that several of its characters have a propensity for bursting into song and dance at the slightest, or even no, provocation. In a straight play, this can be as unsettling as long spoken passages in a musical.

It is to the skilled cast's credit that every last drop of humor is extracted easefully, even as the no-less-germane modulations into seriousness are achieved with gearshifts a Lexus or Infiniti might envy. Jane Alexander's Sara is one of the most memorable of this stylish actress's creations; here is perfect timing backed up with the subtlest changes of intonation and incomparable facial play. Without effort or undue emphasis, Miss Alexander's diaphanous face reveals the playground of ideas and battleground of emotions; it is as if the countenance itself had repartee, soliloquies, and tirades at its wordless disposal.

Madeline Kahn, as Gorgeous, is once again her special blend of philosopher and fool, shrewd observer and egocentric, outrageous jokester and wistful waif—a ditsy Diotima whom none could improve on. Frances McDormand is saddled with the autobiographical character whom most playwrights either overwrite or, as in this case, slightly underwrite. But she does Pfeni gamely and touchingly, opposite John Vickery's dazzlingly campy and exquisitely English-theatrical Geoffrey. Robert Klein's Mervyn is all we expect from this sovereign clown: exuberantly wisecracking, irrepressibly amorous, impudently ingratiating. And Patrick Fitzgerald's affably preposterous Tom has no lack of assurance and authenticity.

I am less taken with Julie Dretzin's Tess and, especially, Rex Robbins's Nicholas, but they do not gum up the works. Daniel Sullivan's direction is as painterly as it is musicianly: everything in the right place and tempo. John Lee Beatty's set is devilishly right, and Pat Collins's lighting and Jane Greenwood's costumes collude with

Photograph by Martha Swope.

it cunningly. You will not be bored here.

IN **The Destiny of Me,** LARRY KRAMER HAS written a worthy sequel to *The Normal Heart,* his autobiography as Ned Weeks, writer and gay activist. In this long but absorbing play, Kramer superimposes Ned's battle with AIDS at the National Institute, under a scarcely disguised doctor figure, on his own growing up as Alexander, a precious adolescent in a middle-class, Depression-and-Holocaust-era Jewish family. The heterosexual older brother, Ben, and the somewhat flighty mother, Rena, are tolerant enough of Alexander's incipient homosexuality; but the father, Richard—a Yale graduate, minor bureaucrat, and professional failure—brutalizes the boy for his addiction to musical comedy, dressing up in his mother's clothes, and "sissy" personality. As Ned and Alexander interact, flow into each other across the years, and separate again, we get, in ingenious double exposure, a coming-of-age and a coming-of-AIDS play, a kind of—and this is meant as praise—Jewish-homosexual *Long Day's Journey Into Night.*

What Kramer captures expertly in the past is family relations in their ambiguities, hostilities, and reconciliations, with the brothers' love for each other finally overcoming all differences. And almost equally skillfully in the present, the bristling relations of patient and doctor, patient and nurse (who happens to be the doctor's wife), against a background of embattled gay activists whom Ned himself organized, but toward whom, with his strength now sapped by illness, his attitude has become ambivalent. But not hostile—as it is toward the doctor and sassy nurse, with both of whom he engages in a medical-political battle of wits, even as they, to the best of their belated abilities, try their utmost to save him. Yet this is deemed inadequate by both Ned and the loud and destructive—perhaps self-destructive—protesters, heard but not seen.

Under Marshall W. Mason's superlative direction, Kramer's characters always engage our attention, and often our feelings; what is lacking is language, the flare of poetry. It's like an Arthur Miller play trying to hoist itself into a Tennessee Williams one: We hear the straining bootstraps snap. The role of Ned fits Jonathan Hadary like a rubber glove; but while he is persuasive, John Cameron Mitchell, as Alexander, is something even better: compelling. Fine, too, is Oni Faida Lampley as the nurse; the others—Peter Frechette, Piper Laurie, Bruce McCarty, and David Spielberg—are okay, where more would be better. Except for one improbable conversion, the play makes no false move, and impresses by its ultimate fairness to all parties. Though it falls short of the higher reaches of art, it may be the most comprehending, and is certainly the most comprehensive, AIDS play so far. ■

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—10/21–11/3: *Interpretation of Dreams* (1990); *Possession* (1991); *Take the 5:10 to Dreamland* (1977); *Valse Triste* (1979). #2—10/16–29: *The Honeymoon Killer* (1969). 10/30–11/5: *8½* (1963). #3—*Feed* (1992).
2. **ESSEX—Grand St. at Essex St. (982-4455).** *Candyman.*
3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Enchanted April.* #2—*Light Sleeper.* #3—*Simple Men.* #4—*Delicatessen.* #5—*In the Soup.* #6—*Night on Earth.*
4. **LE CINEMATOGRAPHE—15 Vandam St.** (751-8811). #1—Closed for renovations through 12/1/92.
5. **TRIBECA CINEMA—41 White St.** (925-2570). #1—10/28–29: *Wall St* (1987); *The War of the Roses* (1989). 10/30–31: *Midnight Cowboy* (1969); *Lenny* (1974). 11/1: *Grand Illusion* (1937); *The Rules of the Game* (1939). 11/2–3: *Everything You Always Wanted to Know About Sex But Were Afraid to Ask* (1972); *Stardust Memories* (1980). 11/4–5: *Wild Is the Wind* (1957); *The Black Orchid* (1959).
6. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Of Mice and Men.* #2—*Dr. Giggles.*
7. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 10/21–28: *Deliverance* (1972); *The Road Warrior* (1981). 10/28–29: *Blow-Up* (1966); *Red Desert* (1964). 10/30–31: *Performance* (1970); *The Shining* (1980). 11/1–3: *Alien* (1979); *Aliens* (1986); *Alien 3* (1992).
8. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Husbands and Wives.* #2—*Candyman.* #3—*The Last of the Mohicans.*
9. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 10/28: *Topaz* (1969); *Torn Curtain* (1966). 10/29: *The Cabinet of Dr. Caligari* (1919); *"M"* (1931). 10/30–31: *Take the Money and Run* (1968); *Bananas* (1971). 11/1: *Children of Paradise* (1944). 11/2: *Le Jour Se Leve* (1939); *Bizarre Bizarre* (1937). 11/3: *Someone to Watch Over Me* (1987); *Black Rain* (1989).
10. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Blade Runner.* #2—*Under Siege.* #3—*A River Runs Through It.* #4—*Glengarry Glen Ross.* #5—*Hero.* #6—*Reservoir Dogs.* #7—*Singles.*
11. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Gas Food Lodging.* #2—*Panama Deception.* #3—*Sarafina!* #4—*1492: Conquest of Paradise.* #5—*The Mighty Ducks.* #6—*Consenting Adults.* #7—*Zebrahead.*
12. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *The Professional.*
13. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Night and the City.* #2—*The Public Eye.*
14. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Venice/Venice.*
15. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*The Whole Truth.* #2—*Bob Roberts.* #3—*Frozen Assets.* #4—*Brother's Keeper.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Husbands and Wives.* #2—*1492: Conquest of Paradise.* #3—*Candyman.* #4—*Consenting Adults.* #5—*Zebrahead.* #6—*Pure Country.*
19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*The Public Eye.* #2—*Night and the City.* #3—*Night and the City.* #4—*Hero.* #5—*Glengarry Glen Ross.* #6—*Under Siege.* #7—*Resevoir Dogs.* #8—*The Last of the Mohicans.* #9—*Sneakers.*
20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Of Mice and Men.* #2—*Singles.* #3—*Dr. Giggles.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Bob Roberts.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Dr. Giggles.*
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Under Siege.* #2—*School Ties.* #3—*Hero.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *The Public Eye.*
26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Of Mice and Men.* #2—*Consenting Adults.* #3—*Sarafina!* #4—*Zebrahead.*

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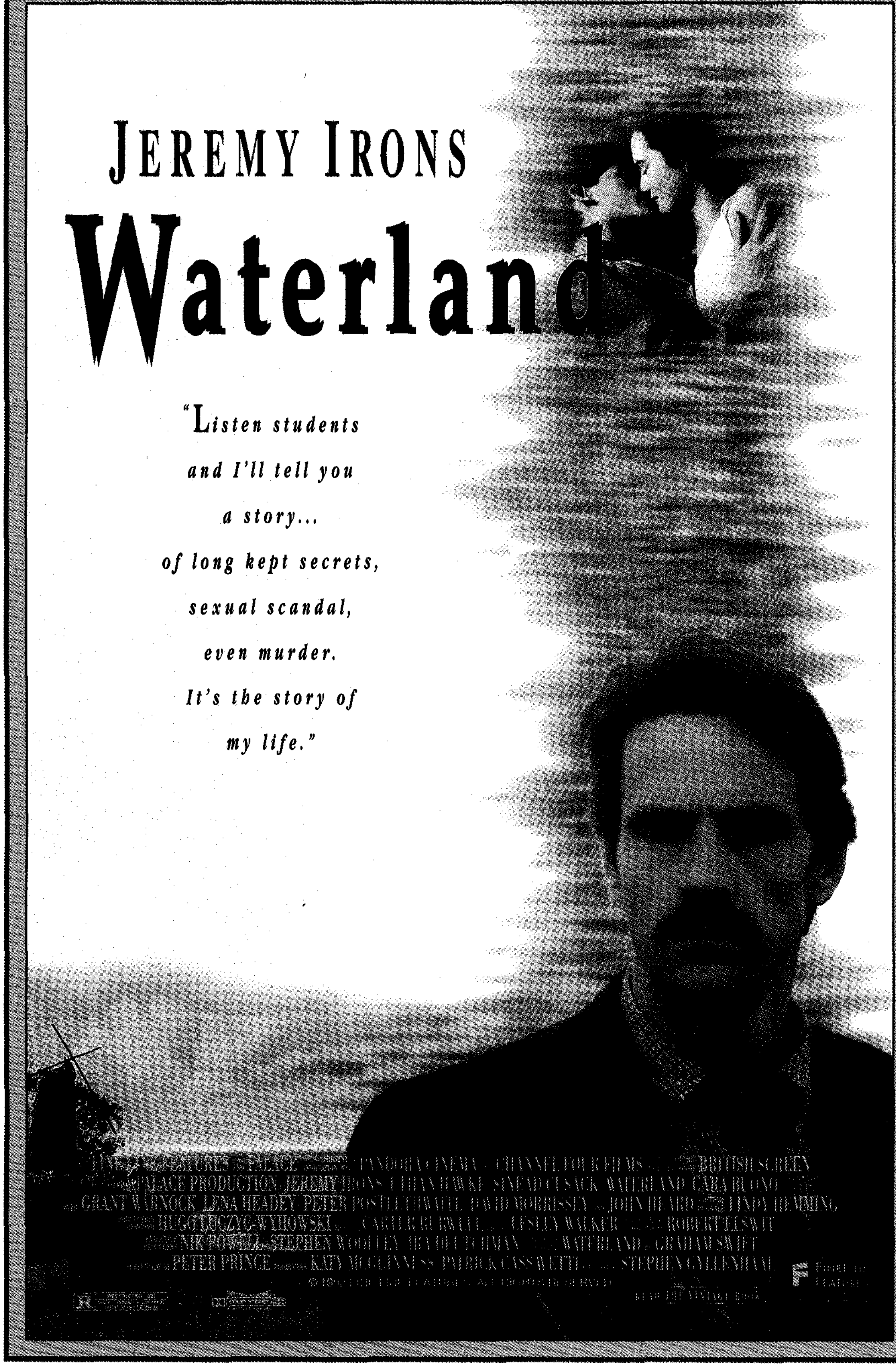
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42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Last of the Mohicans.* #2—*Dr. Giggles.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *1492: Conquest of Paradise.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Under Siege.* #2—*Candyman.* #3—*Night and the City.* #4—*Candyman.* #5—*Under Siege.* #6—*South Central.* #7—*Innocent Blood.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Zebrahead.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Sarafina!* **EMBASSY 3—***Hero.* **EMBASSY 4—***The Mighty Ducks.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Last of the Mohicans.* #2—*The Public Eye.* #3—*Sneakers.* #4—*Bob Roberts.* #5—*Frozen Assets.* #6—*Dr. Giggles.* Opening 10/28: *A Day in October.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Consenting Adults.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 10/29: *Double Edge.* Opening 10/30: *A Day in October.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Of Mice and Men.* #2—*Deadly Currents.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Bob Roberts.* #2—*Glengarry Glen Ross.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Singles.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Glengarry Glen Ross.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). "Israeli Film Festival." See MUSEUM, SOCIETIES, ETC. for details.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.* Opening 10/30: *The Lover.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Zebrahead.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Unforgiven.* #2—*Dr. Giggles.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hero.* **CORONET—***Night and the City.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Gas Food Lodging.* Opening 10/30: *Howards End.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Consenting Adults.* **CINEMA II—***In the Soup.* **CINEMA THIRD AVE.—***Enchanted April.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Venice/Venice.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Frozen Assets.* #2—*Of Mice and Men.* #3—*1492: Conquest of Paradise.* #4—*Singles.* #5—*Sneakers.* #6—*Public Eye.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Under Siege.* #2—*Candyman.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*School Ties.* #2—*A River Runs Through It.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Johnny Stecchino.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Pure Country.*

65. UA EAST—First Ave. at 85th St. (249-5100). *1492: Conquest of Paradise.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Dr. Giggles.* #2—*Consenting Adults.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Singles.* #2—*Mr. Saturday Night.* #3—*Glengarry Glen Ross.* #4—*The Mighty Ducks.* #5—*Zebrahead.* #6—*Candyman.* #7—*Under Siege.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Night and the City.* #2—*Hero.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A River Runs Through It.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Night and the City.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Brief History of Time.* #2—*Danzon.* #3—*Swoon.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Last of the Mohicans.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*rsvr.* #2—*Consenting Adults.* #3—*Pure Country.* #4—*Under Siege.* #5—*Husbands and Wives.* #6—*Hero.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Sneakers.* #2—*Public Eye.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Candyman.* #2—*Dr. Giggles.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Candyman; Under Siege.* #2—*Sarafina!*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 10/31, 11/1: "Second Annual Greek Film Celebration." 10/31: *Rembetiko* (1983), dir. Costas Ferris. 11/1: *A Quality of Light* (1991), dir. Valerie Kontakos.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). $5; senior citizens $3.75; children $2.50. **Naturemax Theater:** Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: Opening 11/1: *Tropical Rainforest.* An in-depth look at the 400 million-year evolution of the rainforest, focusing on its animal and plant diversity and the efforts to save them. Filmed in the rainforests of Australia, Malaysia, and Costa Rica.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 10/31 at 8: "New Works from the Filmmakers Cooperative." Including *Weeping Film* and *Ubel*, dir. Joel Schlemowitz; *Dektol*, dir. James Smith; *Dreams That Money Can Buy*, dir. Hans Richter. 10/31 at 10: "The Films of Will Hindle."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 10/31: *Objective Burma!* (1945), dir. Raoul Walsh. 11/1: *The Steel Helmet* (1951), dir. Samuel Fuller.

CASA DE ESPANA—122 East 42nd St. Suite 807 (689-4232). Free. Through 11/6: "Cinema and Exile: Spaniards in Mexico." 10/30 at 6: *Nazarín* (1958), dir. Luis Buñuel; at 7:45: *Tiburoneros*, dir. Luis Alcoriza.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 10/20–11/8: "Michelangelo Antonioni: The Complete Works." 10/26–28: *L'Avventura/The Adventure* (1959), with Monica Vitti and Gabriele Ferzetti. 11/1, 2: *Blow-Up* (1966); *Prefazione* (1965). 11/1, 4: *Zabriskie Point* (1969). 11/3: *Il Deserto Rosso/The Red Desert* (1964). 11/4, 5: *The Passenger* (1975). 11/5, 7: *Chung Kuo China* (1973). 11/6–8: *Il Mistero Oberwald/The Oberwald Mystery* (1980). 11/6–8: *Identificazione di una Donna/Identification of a Woman* (1982). "Movies for Kids." 11/1: *The Witches* (1990), dir. Nicolas Roeg.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $6; students and members $4.50. 10/28: *Toto Le Heros* (1991), dir. Jaco van Dormael. 11/4: *Inspecteur Lavardin* (1986), dir. Claude Chabrol.

GOETHE HOUSE—666 Third Ave. (972-3960). Free. Through 10/31: "Films From Postwall Germany." 10/29: *GDR -- Untitled* (1990), dir. Harry Rag; *Friedrichstrasse Station, Berlin 1990* (1989), dir. Thomas Frick. 10/31: *Peace, Happiness, Headaches* (1991), dir. Detlef Gumm.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $7. Call for showtimes. 10/16–11/5: *American Fabulous* (1991), dir. Reno Dakota. 10/23–11/5: "The Rise of the Indies." 10/29: *True Love* (1989), dir. Nancy Savoca. 10/30, 31: *Slacker* (1991), dir. Richard Linklater. 10/31: *Daughters of the Dust* (1991), dir. Julie Dash. 10/31, 11/1: *The Hours and Times* (1992), dir. Christopher Münch. 11/1, 3: *Metropolitan* (1990), dir. Whit Stillman. 11/1, 4: *Dogfight* (1991), dir. Nancy Savoca. 11/5: *Adjuster* (1991), dir. Atom Egoyan.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 10/30: "Tribute to NY Film-Makers Cooperative: New Film Acquisitions." 10/31: "Halloween Surprises."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Jean-Luc Godard: Son + Image." 10/30, 31: *Soigne ta Droite/Keep Up Your Right* (1987); *Scénario du Film Passion* (1982); *Histiore(s) du Cinéma* (1989); *Allemagne Année 90 Neuf zéro/Germany Year 90 Nine Zero* (1991). 11/1: *France/Tour/détour/Deux/Enfants* (1977–78). 11/1, 3: *Nouvelle Vague* (1990). 11/1, 2: *Numéro Deux* (1975). 11/3: "Two Videotapes From 1986": *Grandeur et Décadence du Petit Commerce de Cinéma* and *Soft and Hard.* "Get Out Your Handkerchiefs: Women's Pictures at Warner Bros." 11/2: *I Found Stella Parrish* (1935), dir. Mervyn LeRoy. 11/2: *Female* (1933), dir. Michael Curtiz. 11/3: *As the Earth Turns* (1934). 11/3: *One Way Passage* (1932). "Video Viewpoints" 11/2: *Who's Going to Pay for These Donuts Anyway?* "In Memoriam" 10/29: Marlene Dietrich. 10/29: "What's Happening?" *Lost and Found: The Story of Romania's Forgotten Children* (1991); *Contact: The Yanomani Indians of Brazil* (1990).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: 10/28–11/8: "Robert Gardner: The Impulse to Preserve." Works by a leading American ethnographic filmmaker accompanied by the films that shaped his vision.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—Closed.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Sarafina!* #2—*Consenting Adults.* #3—*Under Siege.* #4—*Candyman.* #5—*Night and the City.* #6—*Dr. Giggles.* #7—*The Mighty Ducks; Of Mice and Men.* #8—*The Last of the Mohicans; Zebrahead.* #9—*South Central.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Hero.* #2—*Under Siege.* #3—*Candyman.* #4—*Night and the City.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Zebrahead.* #2—*Dr. Giggles.* #3—*Candyman.* #4—*Under Siege.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Zebrahead.* #2—*Night and the City.* #3—*Dr. Giggles.* #4—*South Central.*

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#5—Consenting Adults. #6—Sarafina! #7—Candyman. #8—Under Siege. #9—The Mighty Ducks.

159. HARLEM VICTORIA V—235 West 125th St. (222-8900). #1—*Under Siege.* #2—*Candyman.* #3—*Dr. Giggles.* #4—*South Central.* #5—*Zebrahead.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Dr. Giggles.* #2—*Night and the City.* #3—*Zebrahead.* #4—*South Central.* #5—*Consenting Adults.* #6—*Candyman.* #7—*Sarafina!* #8—*Under Siege.* #9—*The Mighty Ducks.* #10—*The Last of the Mohicans.* #11—*Innocent Blood.* #12—*Single White Female.* #13—*Hero.* #14—*Of Mice and Men.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Night and the City.* #2—*Under Siege.* #3—*Of Mice and Men.* #4—*Dr. Giggles.* #5—*Consenting Adults.* #6—*The Mighty Ducks.* #7—*The Public Eye.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Public Eye.* #2—*Consenting Adults.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Night and the City.* #2—*Consenting Adults.* #3—*Under Siege.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Glengarry Glen Ross.* #2—*Hero; Of Mice and Men.* #3—*The Last of the Mohicans.* #4—*Night and the City.* #5—*A River Runs Through It.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Under Siege.* #2—*Candyman.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Candyman.* #2—*Zebrahead.* #3—*The Last of the Mohicans.* #4—*Hero.* #5—*Mr. Baseball.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Dr. Giggles.* #2—*Under Siege.* #3—*Zebrahead.* #4—*Candyman.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Candyman.* #2—*Dr. Giggles.* #3—*Sarafina!* #4—*Under Siege.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Mighty Ducks.* #2—*Night and the City.* #3—*The Last of the Mohicans.* #4—*The Public Eye.* #5—*Hero; Mr. Saturday Night.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*School Ties.* #2—*The Mighty Ducks.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Consenting Adults.* #2—*School Ties.* #3—*The Mighty Ducks.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Under Siege.* #2—*Candyman.* #3—*Public Eye.* #4—*Night and the City.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Under Siege.* #2—*Candyman.* #3—*Dr. Giggles.* #4—*Sarafina!*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Public Eye.* #2—*A River Runs Through It.* #3—*Night and the City.* #4—*The Last of the Mohicans.* #5—*Consenting Adults.* #6—*Under Siege.* #7—*Pure Country.* #8—*Mr. Saturday Night; Glengarry Glen Ross.* #9—*Hero.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Night and the City.* #2—*Zebrahead.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Zebrahead.* #2—*Dr. Giggles.* #3—*Consenting Adults.* #4—*Candyman; The Mighty Ducks.* #5—*Under Siege.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Under Siege.* #2—*Consenting Adults.* #3—*Candyman.* #4—*Zebrahead.* #5—*Dr. Giggles.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Dr. Giggles.* #2—*The Mighty Ducks.* #3—*Candyman.* #4—*Under Siege.* #5—*Night and the City.* #6—*The Last of the Mohicans.*

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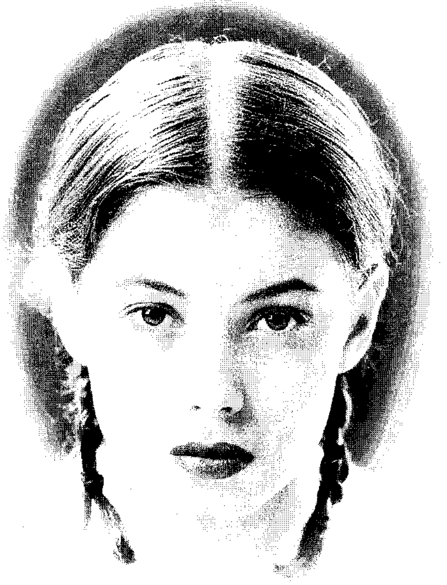

"INTELLIGENT"
-Jay Scott, THE GLOBE AND MAIL, TORONTO

"SIZZLING"
-Bruce Williamson, PLAYBOY

"PASSIONATE"
-Bill Diehl, ABC RADIO

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MOVIES

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Mighty Ducks.* #2—*Under Siege.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Night and the City.* #2—*School Ties.* #3—Through 10/29: *Mr. Saturday Night; Of Mice and Men.* Beg. 10/30: *A River Runs Through It.* #4—*The Last of the Mohicans.*

303. CORONA—PLAZA—(639-7722). #1—*Under Siege.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Consenting Adults.* #2—*Night and the City.* #3—*Dr. Giggles.* #4—*The Last of the Mohicans.* #5—*Candyman.* #6—*The Public Eye.* #7—*Mr. Saturday Night; Hero.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Zebrahead.* #2—*School Ties.* #3—*The Mighty Ducks.* #4—*Consenting Adults.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*The Last of the Mohicans.* #2—*Consenting Adults.* #3—*The Mighty Ducks.* #4—*Mr. Saturday Night; Hero.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Candyman.* #2—*Zebrahead.* #3—*Hero.* #4—*Dr. Giggles.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Consenting Adults.* #2—*Hero.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Mighty Ducks.* #2—*Consenting Adults.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Candyman.* #2—*Dr. Giggles.* #3—*The Last of the Mohicans.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*A River Runs Through It.* #2—*Glengarry Glen Ross.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Of Mice and Men.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Under Siege.* #2—*Night and the City.* #3—*Pure Country.* #4—*Hero; The Public Eye.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Dr. Giggles.* #2—*Consenting Adults.* #3—*Candyman.* #4—*Zebrahead.* #5—*Hero; Of Mice and Men.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Sneakers.* #2—*Mr. Saturday Night.* #3—*The Public Eye.* #4—*School Ties.* #5—*Night and the City.* #6—*The Last of the Mohicans.* #7—*A River Runs Through It; Glengarry Glen Ross.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Consenting Adults.* #2—*Zebrahead.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Dr. Giggles.* #2—*Candyman.* #3—*Under Siege.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Under Siege.* #2—*Candyman.* #3—*Dr. Giggles.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Mighty Ducks.* #2—*Night and the City.* #3—*School Ties.* #4—*Hero; The Public Eye.* #5—*School Ties.* #6—*Zebrahead.* #7—*The Last of the Mohicans.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*School Ties.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Dr. Giggles.* #2—*Night and the City.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Dr. Giggles.* #2—*The Public Eye; Consenting Adults.*

401. NEW DORP—HYLAN—(351-6601). #1—*Night and the City.* #2—*The Mighty Ducks.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Under Siege.* #2—*Candyman.* #3—*The Public Eye.* #4—*Dr. Giggles.* #5—*Night and the City.* #6—*Consenting Adults.* #7—*Pure Country.* #8—*The Last of the Mohicans.* #9—*Glengarry Glen Ross.* #10—Through 10/29: *Hero.* Beg. 10/30: *A River Runs Through It.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Candyman.* #2—*The Last of the Mohicans.*

501. BELLMORE—MOVIES—(783-7200). *Night and the City.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Night and the City.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Under Siege.* #2—*Dr. Giggles.* #3—*Night and the City.* #4—*The Public Eye.* #5—*The Last of the Mohicans.* #6—Through 10/29: *Mr. Saturday Night; Hero.* Beg. 10/30: *A River Runs Through It.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Last of the Mohicans.* #2—*Dr. Giggles.* #3—*Consenting Adults.* #4—*The Mighty Ducks.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Under Siege.* #2—*A River Runs Through It.* #3—*Dr. Giggles.* #4—*Glengarry Glen Ross.* #5—*Hero.* #6—*The Mighty Ducks.* #7—*Candyman.* #8—*The Last of the Mohicans.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Mighty Ducks.* #2—*The Public Eye.* #3—*Mr. Saturday Night.* #4—*Dr. Giggles.* #5—*Under Siege.* #6—*Night and the City; The Last of the Mohicans.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Dr. Giggles.* #2—*Night and the City.* #3—*Under Siege.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Consenting Adults.* #2—*Night and the City.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Under Siege.* #2—*Dr. Giggles.* #3—*Zebrahead.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*3 Ninjas; Buffy the Vampire Slayer.* #2—*Sneakers; Mr. Baseball; Sister Act; Captain Ron; Lovers; Bob Roberts.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Candyman.* #2—*Consenting Adults.* #3—*School Ties.* #4—*Zebrahead.* #5—*Glengarry Glen Ross.* #6—*The Mighty Ducks.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Last of the Mohicans.* #2—*The Mighty Ducks.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Night and the City.* #2—*Under Siege.* #3—*The Last of the Mohicans.* #4—*Glengarry Glen Ross.* #5—*Dr. Giggles.* #6—*Candyman.*

515. MALVERNE—TWIN—(599-6966). #1—*Sneakers; Bob Roberts.* #2—*Husbands and Wives; 3 Ninjas.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Last of the Mohicans.* #2—Through 10/29: *Husbands and Wives.* Beg. 10/30: *A River Runs Through It.* #3—*School Ties.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Dr. Giggles.* #2—*Consenting Adults.* #3—*The Mighty Ducks.* #4—*Night and the City.* #5—*Hero; The Public Eye.* #6—*Under Siege.* #7—*Zebrahead.* #8—*Candyman.* #9—*The Last of the Mohicans.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Hero; Mr. Saturday Night.* #2—*The Mighty Ducks.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Sneakers.* #2—*School Ties.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts.* #2—*Under Siege.* #3—*Singles; Mr. Saturday Night.* #4—*The Public Eye; Mr. Baseball.* #5—*Zebrahead.* #6—*Dr. Giggles.* #7—*The Mighty Ducks.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Night and the City.* #2—*Of Mice and Men; Sneakers.* #3—*Candyman.* #4—*Hero.* #5—*Glengarry Glen Ross.* #6—*Consenting Adults.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Consenting Adults.* #2—*The Mighty Ducks.* #3—*A River Runs Through It.* #4—*Mr. Saturday Night; Of Mice and Men.* #5—*The Public Eye.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Hero.* #2—*Pure Country.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Hero.* #2—*Consenting Adults.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*A River Runs Through It.* #2—*Under Siege.* #3—*Mr. Saturday Night.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Last of the Mohicans.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Dr. Giggles.* #2—*Night and the City.* #3—*Zebrahead.* #4—*Consenting Adults.* #5—*Candyman.* #6—*South Central.* #7—*Under Siege.* #8—*The Mighty Ducks.* #9—*Sarafina!* #10—*The Mighty Ducks.* #11—*Hero; Single White Female.* #12—*Sneakers; The Last of the Mohicans.* #13—*3 Ninjas; Hellraiser III.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Candyman.* #2—*Dr. Giggles.* #3—*Under Siege.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*A River Runs Through It.* #2—*Of Mice and Men.* #3—*The Public Eye.* #4—*Glengarry Glen Ross.* #5—*Mr. Saturday Night.* #6—*School Ties.*

534. WESTBURY—WESTBURY—(333-1911). #1—*A Brief History of Time.* #2—*A Fine Romance.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Night and the City.* #2—*Candyman.* #3—*The Last of the Mohicans.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Consenting Adults.* #2—*Dr. Giggles; The Mighty Ducks; Glengarry Glen Ross.* #3—*Hero; The Public Eye; The Mighty Ducks.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Zebrahead.* #2—*Under Siege.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Public Eye.* #2—*Night and the City.* #3—*A River Runs Through It.* #4—*Dr. Giggles.* #5—*Consenting Adults.* #6—*Candyman.* #7—*Of Mice and Men.* #8—*Under Siege.* #9—*Hero.* #10—*The Last of the Mohicans.* #11—*The Mighty Ducks.* #12—*Mr. Baseball.* #13—*School Ties.* #14—*Glengarry Glen Ross.* #15—*Zebrahead.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*A River Runs Through It.* #2—*Night and the City.* #3—*Dr. Giggles.* #4—*Pure Country.* #5—*Consenting Adults.* #6—*The Public Eye.* #7—*Of Mice and Men.* #8—*School Ties.* #9—*Candyman.* #10—*Under Siege.* #11—*Glengarry Glen Ross.* #12—*Hero.* #13—*The Last of the Mohicans.* #14—*Mr. Saturday Night.* #15—*The Mighty Ducks; Zebrahead.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Dr. Giggles.* #2—*Night and the City.* #3—*Zebrahead.* #4—*Candyman.* #5—*Hero; Of Mice and Men.* #6—*The Public Eye.* #7—*The Last of the Mohicans.* #8—*Consenting Adults.* #9—*The Mighty Ducks.* #10—*Under Siege.*

611. CORAM—PINE—(698-6442). #1—*Consenting Adults.* #2—*Dr. Giggles.* #3—*The Mighty Ducks.* #4—*Hero.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*A River Runs Through It.* #2—*Night and the City.* #3—*Glengarry Glen Ross.* #4—*Consenting Adults.* #5—*The Last of the Mohicans.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Consenting Adults.* #2—*Night and the City.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Pure Country.* #2—*The Last of the Mohicans.* #3—*Hero.* #4—*The Public Eye.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Under Siege.*

618. ISLIP—ISLIP—(581-5200). #1—*Dr. Giggles.* #2—*The Last of the Mohicans.* #3—*Candyman.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*The Public Eye.* #2—*Night and the City.* #3—*Sneakers.* #4—*The Mighty Ducks.*

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620. LINDENHURST—LINDENHURST—(957-5400). Through 10/29: *Death Becomes Her.* Beg. 10/30: *Raising Cain.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Under Siege.* #2—*Zebrahead.* #3—*Dr. Giggles.* #4—*Night and the City.* #5—*The Last of the Mohicans.* #6—*Hero; Of Mice and Men.* #7—*Candyman.* #8—*The Mighty Ducks.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 10/29: *Death Becomes Her.* Beg. 10/30: *Raising Cain.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Public Eye.* #2—*School Ties.* #3—Through 10/29: *Of Mice and Men; Mr. Saturday Night.* Beg. 10/30: *A River Runs Through It.* #4—*Under Siege.* #5—*The Mighty Ducks.* #6—*Zebrahead.* #7—*Candyman.* #8—*Consenting Adults.* #9—*Night and the City.* #10—*Hero.* #11—*Glengarry Glen Ross.* #12—*The Last of the Mohicans.* #13—*Dr. Giggles.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Enchanted April.* #2—*The Last of the Mohicans.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Husbands and Wives.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*The Mighty Ducks.* #2—*Consenting Adults.* #3—*The Last of the Mohicans.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 10/29: *Death Becomes Her.* Beg. 10/30: *Raising Cain.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Dr. Giggles.* #2—*Zebrahead.* #3—*Under Siege.* #4—*The Public Eye.* #5—*The Mighty Ducks.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Consenting Adults.* #2—*Hero.* #3—*Under Siege.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Consenting Adults.* #2—*The Mighty Ducks.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Last of the Mohicans.* #2—*Consenting Adults.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Hero; Of Mice and Men.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Hero.* #2—*The Last of the Mohicans.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*School Ties.* #2—*Mr. Saturday Night.* #3—*Glengarry Glen Ross.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Sneakers.* #2—*The Public Eye; Mr. Saturday Night.*

704. HARRISON—CINEMA—(835-9800). *School Ties.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Of Mice and Men.* #2—*Night and the City.* #3—*Under Siege.* #4—*Hero.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Public Eye.* #2—*A River Runs Through It.* #3—*Night and the City.* #4—*Dr. Giggles.* #5—*Consenting Adults.* #6—*Candyman.* #7—*Glengarry Glen Ross.* #8—*Under Siege.* #9—*The Mighty Ducks.* #10—*The Last of the Mohicans; Hero.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Night and the City.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Last of the Mohicans.* #2—*Under Siege.* #3—*Hero; Mr. Saturday Night.* #4—*Husbands and Wives.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Mighty Ducks.* #2—*Public Eye.* #3—*Under Siege.* #4—*Consenting Adults.* #5—*Night and the City; A River Runs Through It.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Mr. Saturday Night; Hero.* #2—*Under Siege.* #3—*The Mighty Ducks.* #4—*Candyman.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Last of the Mohicans.* #2—*Zebrahead.* #3—*Consenting Adults.* #4—*Glengarry Glen Ross.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Public Eye.*

718. RYE—RYE RIDGE—(939-8177). #1—*Consenting Adults.* #2—*Sneakers; The Public Eye.*

719. SCARSDALE—FINE ARTS—(723-6699). *Glengarry Glen Ross.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Consenting Adults.* #2—*The Last of the Mohicans.* #3—*The Mighty Ducks.* #4—*Zebrahead.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Night and the City.* #2—*Pure Country.* #3—*Dr. Giggles.* #4—*Under Siege.* #5—*Candyman.* #6—*Hero.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Under Siege.* #2—*Night and the City.* #3—*Candyman.* #4—*The Public Eye.* #5—*Hero.* #6—*Of Mice and Men.* #7—*Dr. Giggles.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Public Eye.* #2—*The Mighty Ducks.* #3—*Zebrahead.* #4—*Sneakers.* #5—*Under Siege.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Consenting Adults.* #2—*Hero.* #3—*The Mighty Ducks.* #4—*School Ties.* #5—*Night and the City.* #6—*Dr. Giggles.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Last of the Mohicans.* #2—*Under Siege.*

757. NYACK—CINEMA EAST—(358-6631). *The Last of the Mohicans.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Consenting Adults.* #2—*The Mighty Ducks.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Under Siege.*

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*Dr. Giggles.* #2—*A River Runs Through It.* #3—*The Last of the Mohicans.* #4—*Of Mice and Men.* #5—*Candyman.* #6—*Hero; Mr. Saturday Night.* #7—*Consenting Adults.* #8—*Pure Country.* #9—*Glengarry Glen Ross.* #10—*Night and the City.* #11—*School Ties.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Zebrahead.* #2—*Sneakers.*

764. LAFAYETTE—(357-6030). *Night and the City.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Dr. Giggles.* #2—*Sneakers; Public Eye.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Consenting Adults.* #2—*Glengarry Glen Ross.* #3—*Night and the City.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*The Last of the Mohicans.* #2—*Hero.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Candyman.* #2—*Under Siege.* #3—*The Mighty Ducks.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Hero.* #2—*Consenting Adults.*

807. GREENWICH—CINEMA—(869-6030). #1—*Sneakers.* #2—*Public Eye.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Of Mice and Men.* #2—*A River Runs Through It; School Ties.* #3—*Glengarry Glen Ross.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Night and the City.* #2—Through 10/29: *Of Mice and Men.* Beg. 10/30: *A River Runs Through It.*

810. NORWALK—CINEMA—(838-4504). #1—*Under Siege.* #2—*Candyman.*

813. SOUTH NORWALK—SONO—(866-9202). 10/27-29: *L'Elegant Criminel* (1992). 10/30-11/2: *Laws of Gravity* (1992). 11/3-5: *La Discrete* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*The Mighty Ducks.* #2—*Under Siege.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Hero.* #2—*Candyman.* #3—*Night and the City.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Consenting Adults.* #2—*The Last of the Mohicans.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Under Siege.* #2—*Consenting Adults.* #3—*Candyman.* #4—*The Mighty Ducks.* #5—*The Last of the Mohicans.* #6—*Dr. Giggles.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*The Last of the Mohicans.* #2—*Under Siege.* #3—*The Mighty Ducks.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*A River Runs Through It.* #2—*Glengarry Glen Ross.* #3—*Sneakers.* #4—*Night and the City.*

821. WESTPORT—POST—(227-0500). *The Mighty Ducks.*

822. WILTON—CINEMA—(762-5678). *The Last of the Mohicans.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Under Siege.* #2—*Dr. Giggles.* #3—*The Mighty Ducks.* #4—*Candyman.* #5—*Consenting Adults.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Under Siege.* #2—*Candyman.* #3—*Zebrahead.* #4—*Dr. Giggles.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Zebrahead.* #2—*The Mighty Ducks.* #3—*The Last of the Mohicans.* #4—*Candyman.* #5—*Under Siege.* #6—*The Public Eye.* #7—*Hero.* #8—*Night and the City.* #9—*Dr. Giggles.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Zebrahead.* #2—*Dr. Giggles.* #3—*Candyman.* #4—*Under Siege.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hero.* #2—*Of Mice and Men.* #3—*Consenting Adults.* #4—*Public Eye.* #5—*The Mighty Ducks.* #6—*School Ties.* #7—*Night and the City.* #8—*Pure Country.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Zebrahead.* #2—*Candyman.* #3—*Dr. Giggles.* #4—*Under Siege.* #5—*The Last of the Mohicans.* #6—*Under Siege.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Mr. Saturday Night.* #2—*Mr. Baseball.* #3—*School Ties.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Captain Ron; Innocent Blood; The Last of the Mohicans; Mr. Baseball.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*The Last of the Mohicans; Captain Ron.* #2—*Mr. Baseball; Sarafina!*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Sarafina!*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Candyman.* #2—*Under Siege.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Glengarry Glen Ross.* #2—*Under Siege.* #3—*Candyman.* #4—*The Last of the Mohicans.* #5—*Dr. Giggles.*

915. LIVINGSTON—COLONY—(992-1646). #1—*Glengarry Glen Ross.* #2—*School Ties.* #3—*Mr. Saturday Night.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Night and the City.* #2—*Public Eye.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Mighty Ducks.* #2—*Consenting Adults.* #3—*Public Eye.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Dr. Giggles; Sarafina!* #2—*Zebrahead.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Zebrahead.* #2—*Dr. Giggles.* #3—*Night and the*

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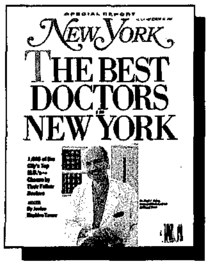

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MOVIES

City. #4—South Central. #5—Consenting Adults. #6—Candyman. #7—Under Siege. #8—Sarafina! #9—The Mighty Ducks. #10—The Last of the Mohicans. #11—Single White Female.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). *#1—Night and the City. #2—Husbands and Wives. #3—Mr. Saturday Night; Hero.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). *#1—Under Siege. #2—The Last of the Mohicans. #3—Hero.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Mighty Ducks.*

931. CRANFORD—CRANFORD—(276-9120). *#1—Public Eye. #2—Of Mice and Men.*

933. LINDEN—LINDEN FIVE—(925-9787). *#1—Consenting Adults. #2—Candyman. #3—Under Siege. #4—The Mighty Ducks. #5—Dr. Giggles.*

934. ROSELLE PARK—NEW PARK—(241-2525). *#1—The Mighty Ducks. #2—Candyman. #3—Dr. Giggles. #4—Night and the City. #5—Zebrahead.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Glengarry Glen Ross.*

936. UNION—UNION—(686-4373). *#1—Candyman. #2—Dr. Giggles.*

937. WESTFIELD—RIALTO—(232-1288). *#1—Night and the City. #2—Hero. #3—Mr. Saturday Night.*

938. WESTFIELD—TWIN—(654-4720). *#1—The Mighty Ducks. #2—Consenting Adults.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). *#1—Public Eye. #2—Candyman. #3—Under Siege. #4—Dr. Giggles; The Last of the Mohicans.*

951. CLOSTER—CLOSTER—(768-8800). *Consenting Adults.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). *#1—Of Mice and Men; Hero. #2—Under Siege. #3—Consenting Adults. #4—Night and the City.*

953. EMERSON—QUAD—(261-1000). *#1—Candyman. #2—Consenting Adults. #3—Dr. Giggles; Hero. #4—Mr. Baseball.*

959. PARAMUS—CINEMA 35—(845-5070). *Captain Ron; Enchanted April.*

961. PARAMUS—ROUTE 4—(487-7909). *#1—Under Siege. #2—Hero. #3—School Ties. #4—Glengarry Glen Ross; Of Mice and Men. #5—The Last of the Mohicans. #6—Night and the City. #7—A River Runs Through It. #8—The Mighty Ducks. #9—The Public Eye. #10—Consenting Adults.*

962. PARAMUS—ROUTE 17—(843-3830). *#1—Dr. Giggles. #2—Zebrahead. #3—Candyman.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). *#1—Public Eye. #2—Consenting Adults.*

965. RIDGEFIELD—PARK 10—(440-6661). *#1—The Mighty Ducks. #2—Consenting Adults. #3—Night and the City. #4—A River Runs Through It. #5—Candyman. #6—Pure Country. #7—Dr. Giggles. #8—Glengarry Glen Ross. #9—Of Mice and Men; Hero. #10—Under Siege. #11—The Public Eye; The Last of the Mohicans.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *#1—School Ties.*

967. RIDGEWOOD—WARNER—(444-1234). *#1—Night and the City. #2—The Last of the Mohicans. #3—School Ties. #4—Mr. Saturday Night.*

969. TEANECK—MOVIE CITY—(836-3334). *#1—Death Becomes Her. #2—Honey, I Blew Up the Kid; Boomerang. #3—A League of Their Own; Sister Act.*

970. TENAFLY—CINEMA 4—(871-8889). *#1—Hero. #2—Husbands and Wives. #3—Night and the City. #4—School Ties; The Mighty Ducks.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). *#1—Glengarry Glen Ross. #2—Public Eye. #3—The Mighty Ducks.*

972. WESTWOOD—PASCACK—(664-3200). *#1—Night and the City. #2—The Last of the Mohicans. #3—A River Runs Through It. #4—Under Siege.*

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BRIEF
MOVIE
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

BLADE RUNNER—(1 hr. 56 min.; 1982, 1992) This rerelease of Ridley Scott's 1982 homage-parody of forties *film noir* features new footage and a revised ending. With Harrison Ford as a twenty-first-century Los Angeles police detective on a mission to eliminate some humanoids gone berserk. R. **10**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist who takes over the Dylanesque slogans of the sixties and turns them into reactionary nostrums. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. It's hipster-liberal filmmaking—jokes for a knowing audience. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. With Giancarlo Esposito and Alan Rickman. (9/28/92) R. **15, 21, 38, 44, 511, 515, 522**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **81, 534**

BROTHER'S KEEPER—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **15**

CANDYMAN—(1 hr. 41 min.; 1992) When an urban myth about a hook-handed killer becomes a horrifying reality, inquiring graduate student Helen Lyle (Virginia Madsen) knows she's found an interesting topic for her dissertation. Based on a short story by Clive Barker. R. **2, 8, 18, 33, 33, 60, 67, 89, 91, 152, 155, 157, 158, 159, 160, 208, 210, 211, 213, 217, 218, 221, 222, 300, 304, 307, 310, 314, 317, 318, 406, 500, 505, 512, 514, 517, 523, 530, 532, 600, 606, 608, 610, 618, 621, 625, 706, 714, 723, 724, 761, 803, 810, 816, 818, 900, 901, 902, 903, 905, 911, 912, 919, 933, 934, 936, 950, 953, 962, 965**

CONSENTING ADULTS—(1 hr. 35 min.; 1992) Richard and Priscilla Parker, a successful couple in the suburbs, envy the flashy, fast-lane life of their new neighbors, Eddy and Kay Otis. But the price of keeping up with the Otises becomes too dear when murder and intrigue enter into the bargain. With Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey, and Rebecca Miller. Directed by Alan J. Pakula. R. **11, 18, 26, 40, 55, 66, 85, 152, 158, 160, 200, 203, 204, 216, 219, 221, 222, 304, 305, 306, 308, 309, 314, 316, 400, 406, 504, 509, 512, 517, 523, 524, 526, 530, 601, 606, 608, 610, 611, 612, 613, 625, 632, 635, 636, 638, 706, 709, 715, 718, 722, 755, 759, 761, 801, 805, 817, 818, 900, 904, 917, 919, 933, 938, 951, 952, 953, 961, 964, 965**

DANZON—(1 hr. 43 min.; 1992) When her dance partner disappears, Julia—a telephone operator by day and a sultry ballroom dancer by night—embarks on a picaresque journey to the vibrant dance halls of Veracruz to find him. With Maria Rojo. Directed by Maria Novaro. PG-13. **81**

A DAY IN OCTOBER—(1 hr. 43 min.; 1992) In Denmark during World War II, a wounded Resistance fighter enlists a willful young Jewish girl and her reticent family to help him in a dangerous rescue plot. Kenneth Madsen directs this portrait of one family's struggle during the overnight rescue of 7,200 Danish Jews by their Christian compatriots during the Nazi occupation. PG-13. **38, 42**

DEADLY CURRENTS—(1 hr. 55 min.; 1992) Reviewed in this issue. NR. **43**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. (Powers, 4/13/92) NR. **3**

DR. GIGGLES—(1 hr. 33 min.; 1992) The nurses at Tarawood Mental Institution jokingly call one patient Dr. Giggles because of his obsession with medicine and his maniacal laugh. But Giggles escapes, and there's nothing funny about his penchant for heart surgery—without anesthesia. With Larry Drake. Directed by Manny Coto. R. **6, 20, 22, 31, 38, 52, 66, 89, 152, 157, 158, 159, 160, 200, 211, 213, 218, 221, 222, 300, 304, 307, 310, 314, 317, 318, 322, 400, 406, 503, 504, 505, 506, 507, 510, 514, 517, 522, 530, 532, 601, 606, 608, 610, 611, 618, 621, 625, 634, 706, 723, 724, 755, 761, 800, 818, 900, 901, 902, 903, 905, 912, 918, 919, 933, 934, 936, 950, 953, 962, 965**

DOUBLE EDGE—(1 hr. 26 min.; 1992) A New York reporter (Faye Dunaway) on assignment in Jerusalem becomes personally involved in the Israeli-Palestinian conflict she is sent to cover. Written and directed by Amos Kollek. PG-13. **42**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. Apparently, there are no bad people, only people who live in bad weather. With Alfred Molina, Jim Broadbent, and Michael Kitchen. From a novel by Elizabeth von Arnim. (8/17/92) PG. **55, 627, 959**

A FINE ROMANCE—(1 hr. 22 min.; 1992) A proper English matron and a self-indulgent philanderer are driven by the infidelities of their spouses into each other's arms, to comic result. Julie Andrews and Marcello Mastroianni play these mismatched lovers in an adaptation of François Billetoux's hit play *Tchin-Tchin*. PG-13. **534**

1492: CONQUEST OF PARADISE—(2 hrs. 32 min.; 1992) Director Ridley Scott tries desperately to fight off banality, and he shoots up a storm of imagery. At times, too big a storm—the movie is exhausting and about half satisfying. The great Gérard Depardieu plays Columbus as a man of passion, madly ambitious, ruthless, but with wide streaks of decency and intelligence. This Columbus cannot bring himself to flatter the right Spanish aristocrats (except for Queen Isabella, whom he flirts with), and eventually the nasty aristos, who are jealous of his accomplishments, bring him down. Depardieu tries to hold a lot of the performance inside, but every once in a while he turns to the sea and makes love to the horizon (west, of course) as if it were a woman. He's as convincing a romantic visionary as we are likely to see. Sigourney Weaver shows up as Queen Isabella, standing tall and straight and looking fabulous in an amazing queenly dress of stiff brocade studded with gems. Once Columbus gets to the New World, however, the movie begins to resemble a hallucinatory Werner Herzog film like *Aguirre: Wrath of God*. And Roselyne Bosch, the journalist who wrote the screenplay, waffles on an important issue: Did Columbus sense that a gigantic clearing away of the natives was inevitable? Was it inevitable? With Vangelis's music (more New Age than New World) pounding steadily throughout. With Armand Assante and Michael Wincott. (10/19/92) PG-13. **11, 18, 32, 59, 65**

FROZEN ASSETS—(1 hr. 36 min.; 1992) In order to beef up donations at his newly acquired sperm bank, a corporate executive (Corbin Bernsen) stages a "virility contest." Shelley Long plays the idealistic biologist who throws some cold water on the event. Directed by George Miller. PG-13. **15, 38, 59**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **11, 54**

★**GLENGARRY GLEN ROSS**—(1 hr. 40 min.; 1992) The real-estate hucksters in Mamet's play *Glengarry Glen Ross* love to sell, and Mamet celebrates the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material, which still takes place, almost exclusively, in a garishly red-walled Chinese restaurant and in the real-estate sales office across the street. Hell and hell. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement. The close-ups and cutting, occasionally, break up verbal rhythms that need to be heard unbroken to make their proper effect. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. Mamet has written a magnificent cameo for Alec Baldwin, as a successful salesman swinging a pair of brass balls. Though Al Pacino doesn't have the ironic bite that Joe Mantegna brought to the part of ace salesman Ricky Roma, he gives Roma human dimensions that Mantegna didn't. And Jack Lemmon has a considerable triumph in the role of Shelley Levene, an aging salesman losing his grip. With Ed Harris, Kevin Spacey, and Alan Arkin. (10/12/92) R. **10, 19, 44, 46, 67, 206, 219, 311, 315, 406, 505, 512, 514, 523, 533, 601, 606, 608, 612, 625, 702, 706, 715, 719, 761, 801, 808, 820, 912, 915, 935, 961, 965, 971**

HERO—(1 hr. 52 min.; 1992) The new Stephen Frears film struggles hard to be the successor to such boisterous comedies of American folly as Frank Capra's *Mr. Deeds Goes to Town*. But Frears, trying for a mordant, ironic tone, misses some of the square, central feelings while remaining obvious. Still he handles actors as well as anyone, so *Hero* has its pleasures. Dustin Hoffman, as Bernie La Plante, a failed husband and father, gets a chance to redo and refine his classic Ratso Rizzo performance from *Midnight Cowboy*. Bernie happens to be driving through a violent rainstorm when an airplane makes a crash landing nearby. He goes in, pulls out a number of injured passengers before the airplane blows up, and slinks away. Among the passengers, Gale (Geena Davis), a hard-driving local-news reporter, wants to find the man who saved her. Davis gives the most aggressive performance of her life, but when she thinks of her savior, a big, goofy smile takes over her face. Gale's TV station in Chicago offers a million bucks to the "angel of Flight 104," at which point a lank-haired bum, a certain John Bubber (Andy Garcia), comes forward, and claims to be the guy. The story doesn't quite make sense, but the filmmakers appear to be aiming at something deeper—a recognition of the heroism in all of us. This sort of tender wisdom doesn't fit easily into the high-pitched farce structure, and when the two men wind up on the ledge of a tall building at the end, *Hero* comes to a dead halt. With Kevin J. O'Connor and Chevy Chase. (10/12/92) R. **10, 19, 24, 36, 53, 68, 85, 155, 160, 206, 210, 214, 219, 304, 306, 307, 308, 313, 314, 319, 406, 503, 505, 517, 520, 523, 524, 526, 530, 601, 606, 608, 610, 611, 616, 621, 625, 635, 639, 700, 705, 706, 708, 714, 723, 724, 755, 761, 802, 805, 816, 902, 904, 920, 922, 937, 952, 953, 961, 965, 970**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 54**

★ **HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) All in all, quite good, though it may be a decade before anyone can see it for itself. Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. Everything to do with Sally and Jack is superb, though the movie is shot in baffling mock-cinema-vérité style, complete with jerking camera and offscreen interviewer. The movie works despite this tic. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. The flirtation between generations is carried on with great delicacy and tenderness on both sides—no lust, no obsession, no clinging to adolescent knee socks. Art, not life, and a bittersweet mix. Cinematography by Carlo di Palma. (9/21/92) R. **8, 18, 61, 85, 601, 516, 630, 708, 920, 970**

IN THE SOUP—(1 hr. 33 min.; 1992) A would-be filmmaker desperate for financing; a small-time crook teeming with illegal schemes; and a gorgeous neighbor are all in the pot of director Alexandre Rockwell's quirky black-and-white comedy. NR. **3, 55**

INNOCENT BLOOD—(1 hr. 55 min.; 1992) Marie (Anne Parillaud of *La Femme Nikita*) is a modern-day vampire who feeds only on those who deserve to die. But Marie bites off more than she can, uh, chew with Sal Macelli, a gangster who's as bloodthirsty as she is. With Anthony La Paglia and Robert Loggia. Dir. by John Landis. R. **33, 160, 907**

★ **JOHNNY STECCHINO**—(1 hr. 45 min.; 1992) That great *stupido* Roberto Benigni is a tremendous favorite in his native Italy, and here, Benigni—as star, writer (with Vincenzo Cerami), and director—gives the fullest exposure yet to his comic talents. Benigni is skinny, with a thatch of unruly hair, no chin to speak of, and protruding lips. His is the comedy of literal-mindedness: He's always missing the context of a situation (a good definition of innocence). This time, he plays Dante, a lonely Roman bus driver who turns out to be a dead ringer for an embattled Sicilian mafioso. The mafioso's wife (Nicoletta Braschi) lures Dante back to Palermo, where, she hopes, the impending death of the look-alike will free her and her husband to escape their enemies. Sublimely unaware of the plot, the blinkered Dante undergoes terrible confusion over the act of stealing bananas, which he thinks is invariably greeted in Sicily with a hail of bullets. Though Benigni's direction tends to the poky—he likes a joke to sit on the screen until it's more hard-boiled than sunny-side up—the movie is intermittently very funny. (10/26/92) R. **63**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." He emerges from nowhere. The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means) and became brother to Chingachgook's handsome son Uncas (Eric Schweig). Hawkeye is just *there*, unattached, nature's nobleman living in the forest. More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. Only vicious Magua, played by the striking Cherokee actor Wes Studi, seems like a flesh-and-blood man. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **8, 19, 31, 38, 48, 83, 152, 160, 206, 210, 214, 219, 300, 302, 304, 306, 310, 315, 319, 406, 500, 503, 504, 505, 506, 513, 514, 516, 517, 528, 530, 600, 606, 608, 610, 612, 616, 618, 621, 625, 627, 632, 638, 700, 706, 708, 715, 722, 756, 757, 761, 802, 817, 818, 819, 822, 902, 905, 907, 908, 912, 919, 922, 950, 961, 965, 967, 972**

LIGHT SLEEPER—(1 hr. 43 min.; 1992) Paul Schrader's up to his usual tricks, dressing an old-fashioned potboiler in the gaudy silks of theological import. John LeTour (Willem Dafoe) is a laconic ex-junkie who drives around Manhattan in limousines, delivering cocaine for an upscale dealer (Susan Sarandon). Forty, with no prospects and sick of the drug trade, LeTour wants to change his life; when he bumps into his old lover Marianne (Dana Delany), he dreams of winning her back and redeeming their squalid past. Schrader obviously wants us to feel the heat closing in, but he's also eager to make his lead characters metaphysically cool. And so, Dafoe and Sarandon come across as poseurs—we don't feel anything for them. But we feel for Delany, who steals the picture by displaying the still-tender scars of a woman who knows the infinite precariousness of her escape from the past. In contrast, Schrader seems bent on going backward. (Powers, 8/31/92) R. **3**

THE LOVER—(1 hr. 43 min.; 1992) In French with English subtitles. Jean-Jacques Annaud directs the steamy tale of a young French girl in Indochina who enters into a forbidden but then transcendent love affair with an older, very wealthy Chinese man. Based on the book by Marguerite Duras. With Jane March and Tony Leung. **50**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Directed by Stephen Herek. PG. **11, 36, 67, 152, 158, 160, 200, 214, 215, 216, 221, 300, 301, 305, 306, 309, 319, 401, 504, 505, 506, 512, 513, 517, 520, 522, 524, 530, 530, 601, 601, 606, 608, 610, 611, 619, 621, 625, 632, 634, 636, 706, 709, 714, 722, 753, 755, 759, 803, 815, 818, 819, 821, 900, 902, 904, 917, 919, 930, 933, 934, 938, 961, 965, 970, 971**

MR. BASEBALL—(1 hr. 53 min.; 1992) A renegade major-league baseball player (Tom Selleck) attempts to jump-start his career by playing for a Japanese team and finds himself in a whole different ball game. With Ken Takakura and Aya Takanashi. Directed by Fred Schepisi. PG-13. **210, 511, 522, 606, 906, 907, 908, 953**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the cornball jokes. Crystal, a superb comic himself, wants us to see that the compulsion to make jokes, to tear across everyone else's conversation, is not mock hostility, it's true hostility, and it alienates the clown from people who love him. Look at poor Buddy. At 73, he's estranged from his family, and his career has sagged so badly he finds work playing mainly the Florida condominiums. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. Crystal directs competently, though without much invention, but he's only halfway successful in playing the character. This sane and self-critical modern comic, with warmth in his eyes even when he says mean things, wouldn't alienate anyone. With Helen Hunt and a variety of famous performers in small roles. (10/5/92) R. **41, 67, 214, 219, 302, 304, 306, 315, 503, 506, 520, 522, 524, 527, 533, 608, 625, 702, 703, 708, 714, 761, 906, 915, 920, 937, 967**

★ **NIGHT AND THE CITY**—(1 hr. 44 min.; 1992) In Irwin Winkler and Richard Price's feverish love lyric to New York, everyone is hustling for a little piece of the action, yet they all accept their dishonest milieu as the best patch of Heaven on this earth. The snapping-at-heels pace of the movie, the petty desperation, the lies, the mad rushing around the streets at night—my God, we're home! This is one of the great New York movies. Robert De Niro is youthful and likably fluent as Harry Fabian, a nervy, chiseling, ambulance-chasing lawyer who has never attained respectability or self-respect. There's a sweetness in De Niro that we've never noticed before. Harry wants not money but perhaps a little respect at Boxers, the local pub where most of the characters hang out; most of all, he wants to top the most distinguished customer of the pub, Boom Boom Grossman (Alan King), a former boxer who has become a crooked, bullying fight promoter. De Niro gives what could have been a stock role a new twist: His Harry has furtive goodness. The only one who understands Harry's innocence is Helen

(Jessica Lange), the wife of nasty Phil (Cliff Gorman) the bartender. Lange plays a deglamorized, worn-looking woman who has a criminal record and isn't always very bright, but she plays it with full emotion, and the tender ruefulness of her Helen is overwhelming. The shabbiness of the small-time fight scene—the ancient trainers, the ethnic kids walloping each other in a tiny gym—adds to the movie's poetry of broken dreams. All the minor actors, playing rough New York types, drive the nail in with a single blow. Only at the end, striving for an upbeat finish, do Price and Winkler let go of the reins. With Jack Warden. (10/26/92) R. **13, 19, 19, 33, 53, 68, 80, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 220, 300, 302, 304, 313, 315, 319, 322, 401, 406, 501, 502, 503, 506, 507, 509, 514, 517, 523, 530, 600, 606, 608, 610, 612, 613, 619, 621, 625, 705, 706, 707, 709, 723, 724, 755, 761, 764, 801, 809, 816, 820, 902, 904, 916, 919, 920, 934, 937, 952, 961, 965, 967, 970, 972**

OF MICE AND MEN—(1 hr. 50 min.; 1992) An intelligent rendering of John Steinbeck's novel. The question is: Why do it? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. This adaptation, which was directed by Gary Sinise and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant, has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm during the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, wounded dignity, and so on). The humor in Malkovich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too-obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community, where crippled men yearn for a few words of talk in the night. (10/12/92) PG-13. **6, 20, 26, 43, 59, 152, 160, 200, 206, 302, 312, 314, 523, 524, 533, 606, 608, 610, 621, 625, 639, 705, 724, 761, 808, 809, 904, 931, 952, 961, 965**

PANAMA DECEPTION—(1 hr. 34 min.; 1992) Director Barbara Trent exposes a side of the 1989 U.S. invasion of Panama not found in the mainstream-media reports, featuring such notables as the CIA, the DEA, Noriega, and George Bush. NR. **11**

THE PROFESSIONAL—(1 hr. 35 min.; 1992) This animated thriller based on the popular Japanese comic-book hero Duke Togo, created by Takao Saito, pits a deadly hired assassin against ruthless agents from the KGB and CIA. NR. **12**

THE PUBLIC EYE—(1 hr. 39 min.; 1992) Reviewed in this issue. R. **13, 19, 25, 38, 59, 87, 200, 203, 214, 217, 219, 304, 313, 315, 319, 400, 406, 503, 506, 517, 522, 524, 533, 601, 606, 608, 610, 616, 619, 625, 634, 703, 706, 709, 716, 718, 724, 753, 800, 807, 902, 904, 916, 917, 931, 950, 961, 964, 965, 971**

PURE COUNTRY—(1 hr. 52 min.; 1992) Grammy-award-winning singer George Straight makes his film debut in the story of a country singer who makes it to the big time but finds there's no place like down home. Directed by Chris Cain. PG. **18, 64, 85, 219, 313, 406, 524, 608, 616, 723, 761, 904, 965**

RESERVOIR DOGS—(1 hr. 39 min.; 1992) A favorite at the Sundance and Cannes film festivals. Quentin Tarantino's black-comedy caper about a jewel heist gone awry features an all-male lineup led by Harvey Keitel, Tim Roth, Michael Madsen, and others. R. **10, 19**

A RIVER RUNS THROUGH IT—(2 hrs. 3 min.; 1992) In Robert Redford's movie based on Norman Maclean's popular memoir of life in Montana around World War I, words emerge slowly, painfully, out of an overwhelming well of silence. It begins with Redford himself earnestly narrating in Maclean's voice. There are period photographs of ladies in frocks and men in straw hats, and then the majesty of Montana's landscape. After all this richly evocative buildup, one is disappointed to discover that the movie is about nothing more than the relationship between two loving brothers—one sober and intellectual (Craig Sheffer), the other wild, reckless, and beautiful (Brad Pitt)—who both share a passion with their father (Tom Skerritt) for fly-fishing. Redford is trying to capture a nostalgia so powerful that it aches, and in the fishing scenes, which truly gleam in the sun, as if Providence itself were uncoiling in the artfully cast lines, Redford achieves a sense of wonder that is quite satisfying. The rest of the time, he strains for large emotions by heavily emphasizing commonplace events. We keep waiting for something to happen. Paul, the reckless one, is too perfect to live (so we are told), for Paul, a genius of a fisherman, is a work of art, and life is not art. Playing this extravagant ideal, pretty Brad Pitt doesn't so much act as throw himself into and out of rooms and flash his candy smile. Craig Sheffer, as the Maclean autobiographical figure, has a cleft chin, a monumental forehead, and a wonderful, face-creasing smile. He's a likable performer, but we don't really know what his silences are meant to convey, and Redford doesn't seem to, either. (10/19/92) PG. **10, 62, 79, 206, 219, 302, 311, 315, 406, 503, 505, 516, 524, 527, 533, 606, 608, 612, 625, 706, 709, 761, 808, 809, 820, 961, 965, 972**

SARAFINA!—(1 hr. 36 min.; 1992) Based on the Broadway musical about a remarkable teacher in South Africa who defies the authorities to teach her students lessons not found in approved textbooks, lessons about their heritage, apartheid, and themselves. PG-13. **11, 26, 36, 91, 152, 158, 160, 213, 218, 530, 908, 910, 918, 919**

SCHOOL TIES—(1 hr. 39 min.; 1992) How far will David Greene, a Jewish student on a football scholarship, go to fit in at an elite prep school where wealth and Wasps reign? With Brendan Fraser, Chris O'Donnell, Andrew Lowery, and Matt Damon. Directed by Robert Mandel. PG-13. **24, 62, 215, 216, 302, 305, 315, 319, 319, 321, 512, 516, 521, 533, 606, 608, 625, 702, 704, 755, 761, 808, 904, 906, 915, 961, 966, 967, 970**

SIMPLE MEN—(1 hr. 45 min.; 1992) Director Hal Hartley brings his trademark wry humor and existential dialogue to the circuitous odyssey of a shy college student who is joined by his errant brother, a white-collar criminal, in a search for their long-lost father. With Robert Burke, William Sage, Karen Sillas, and Elina Lowensohn. Co-produced by Hartley and Ted Hope. R. **3**

★ **SINGLES**—(1 hr. 39 min.; 1992) A hand-holding charmer. Writer and director Cameron Crowe, who wrote *Fast Times at Ridgemont High* and wrote and directed the lovely *Say Anything*, has a light, sophisticated touch. Casually organized as a series of interlocking vignettes, *Singles* is about the tentative emotions of a group of young men and women in their twenties who live in a reconditioned old apartment complex in Seattle. Steve (Campbell Scott) and Linda (Kyra Sedgwick) meet at a rock club, and they both sense that they belong together, but they keep missing the big moment that would seal their happiness. Janet (Bridget Fonda), a waitress who wants to be an architect, worries that her breasts aren't big enough to please her boyfriend. She needs a nonconforming guy, and she's got one, a schmuck, Cliff, played with amazing comic grace by Matt Dillon. Cliff, who has shoulder-length hair and a vain little touch of beard on his chin, is one of the many washed-up rockers hanging around Seattle clubs. Determined to be nice to one another, these characters do not engage in competition or sarcasm. Passion seems to be out, too. They are waiting for someone to tell them that it's okay to fall in love—yet no one can tell them such a thing but themselves. That's the gentle point of the picture. (10/5/92) PG-13. **10, 20, 45, 59, 67, 522**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **19, 38, 59, 87, 315, 511, 515, 521, 523, 530, 619, 703, 718, 753, 762, 800, 807, 820**

SOUTH CENTRAL—(1 hr. 39 min.; 1992) Writer-director Steve Anderson examines the harsh realities of life on the streets of the inner city in a story of a young father's struggle to reclaim his son from the grips of one of L.A.'s notorious gangs. R. **33, 152, 158, 159, 160, 530, 919**

SWOON—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **81**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **10, 19, 24, 33, 33, 60, 67, 85, 91, 152, 155, 157, 158, 159, 160, 200, 204, 208, 211, 213, 217, 218, 219, 221, 222, 300, 301, 303, 313, 317, 318, 406, 503, 505, 506, 507, 510, 514, 517, 522, 527, 530, 532, 603, 606, 608, 610, 617, 621, 625, 634, 635, 705, 706, 708, 709, 714, 723, 724, 753, 756, 760, 803, 810, 815, 818, 819, 900, 901, 902, 903, 905, 905, 911, 912, 919, 922, 933, 950, 952, 961, 965, 972**

★ **UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. Clint Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. With Morgan Freeman and Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (8/24/92) R. **52**

VENICE/VENICE—(1 hr. 48 min.; 1992) A maverick American film director is thrust into the whirlwind madness of an international film festival after his movie is chosen as the official U.S. entry to the Venice Film Festival. Written and directed by Henry Jaglom. NR. **14, 58**

THE WHOLE TRUTH—(1 hr. 25 min.; 1992) Dan refuses to believe it when his high-school sweetheart Vanessa tells him their relationship is over. But it takes a judge, a court of law, some not-so-solemn oaths, and nothing but the truth for Dan to change her mind. With Dyan Kane and Dan Cohen. Directed by Dan Cohen. NR. **15**

ZEBRAHEAD—(1 hr. 44 min.; 1992) In the urban landscape of Detroit, an interracial relationship tests the tolerance of a liberal and ethnically diverse high school and neighborhood. Directed by Anthony Drazon. R. **11, 18, 26, 34, 51, 67, 152, 157, 158, 159, 160, 210, 211, 220, 221, 222, 305, 307, 314, 316, 319, 510, 512, 517, 522, 530, 603, 606, 608, 610, 621, 625, 634, 715, 722, 753, 762, 901, 902, 903, 905, 918, 919, 934, 962**

REVIVALS

8½—(2 hr. 20 min.; 1963) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée, and Claudia Cardinale. **1**

GRAND ILLUSION—(1 hr. 52 min.; 1937) In French, Eng. subtitles. Probably the best treatment ever of the dying of chivalry in warfare and the passing of aristocracy from the modern world. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **5**

PERFORMANCE—(1 hr. 45 min.; 1970) When James Fox, as a gangster on the lam, takes refuge in the home of an androgynous rock star (Mick Jagger), he gets drawn into a bizarre world of drugs, sex, rock and roll, and is-it-a-dream-or-is-it-real? experiences. Director Nicolas Roeg's first feature (co-directed by Donald Cammell) is edited into juggled fragments that add up to a dubious whole. **7**

THE RULES OF THE GAME—(1 hr. 50 min.; 1939) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of prewar France. **5**

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BROADWAY

Previews and Openings

MY FAVORITE YEAR—A new musical based on the movie of the same name, in which a freshman comedy writer chaperones a carousing movie star through a live television performance; direction by Ron Lagomarsino; choreography by Thommie Walsh; book by Joseph Dougherty; music by Stephen Flaherty; lyrics by Lynn Ahrens. Featured in the cast are Evan Pappas, Tim Curry, Thomas Ikeda, Lainie Kazan, Tom Mardirosian, Andrea Martin, Josh Mostel, Ethan Phillips, Lannyl Stephens, and Paul Stolarsky. Previews begin 10/30 prior to a 12/10 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $47.50. **Vivian Beaumont Theater,** 150 West 65th Street (239-6200).

THE SHEIK OF AVENUE B—A new Jewish ragtime and jazz-era musical-comedy revue that takes a nostalgic look at the language, loves, and struggles of immigrants on the Lower East Side. Featuring music by Irving Berlin, Harry Ruby, Bert Green, and Milton Berle. Direction and choreography by Dan Siretta; book by Isaiah Sheffer; musical direction by Lanny Meyers. With Amanda Green, Virginia Sandifur, Paul Harman, Larry Raikan, Mark Nadler. Previews begin10/28 prior to an 11/1 opening. Wednesday and Saturday at 8 p.m.; Sunday at 5:30 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; $20 to $35. **Town Hall,** 123 West 43rd Street (840-2824).

THE SHOW-OFF—A revival of George Kelly's classic 1924 comedy in which a lying, bragging, good-for-nothing railroad clerk marries into a proper middle-class Philadelphia family and overturns their lives. Directed by Brian Murray. With Pat Carroll, Boyd Gaines, Laura Esterman, Sophie Hayden, Edmund C. Davys, Tim DeKay, J. R. Horne, Kevin McClarnon, and Richard Woods. Previews now prior to an 11/5 opening. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 12/6; $38 to $42. **Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400).

SOLITARY CONFINEMENT—A new thriller by Rupert Holmes, starring Stacy Keach as a wealthy, eccentric entrepreneur who lives in isolation in a 51-story Albuquerque office tower. Direction by Kenneth Frankel; scenery by William Barclay; lighting by Donald Holder; costumes by Kathleen Detoro; sound by Jack Allaway. Previews begin 10/27 prior to an 11/8 opening (at 6:45 p.m.). Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m. (no performance 11/3; added performance 11/2); $19.92 special for preview performances 10/27 through 11/2 in cash only at box office; $27.50 to $42.50 thereafter. **Nederlander Theatre,** 208 West 41st Street (307-4100).

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Jason Biggs, Gordana Rashovich, Alan North, Peter Gerety, thirteen-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Nathan Lane, Faith Prince, Tom Wopat, and Josie DeGuzman star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Lucie Arnaz and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; performance added 11/2; no performance 11/3; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 min. ●● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 musical-comedy revue *A. . .My Name is Alice,* about five very different women and their lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 12/6; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

ALI—Graydon Royce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/8; $22.50 to $25. **The Sheridan Square Theatre,** 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). ●

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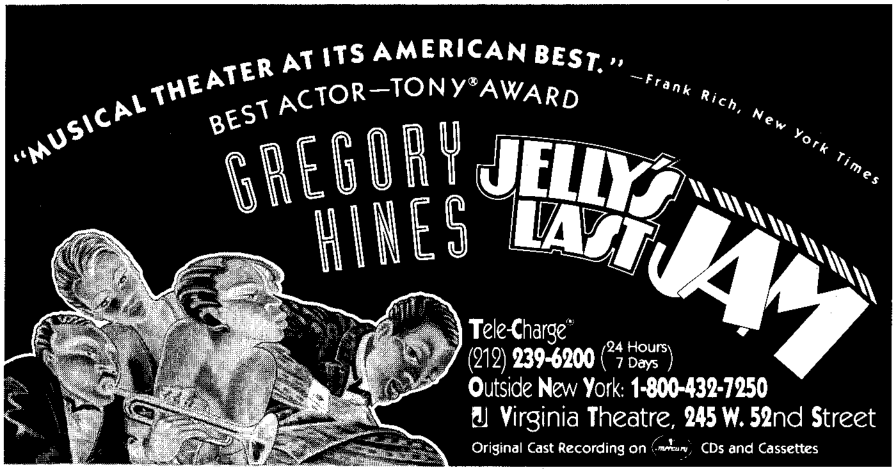
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rard Alessandrini. With David Benoit, Susanne Blakeslee, John Freedson, Dorothy Kiara, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, and Mary Ann Maratos. Opened: 9/12/91. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 1/2. **DUO Theater,** 62 East 4th Street (598-4320). ●

THE BOY WHO SAW TRUE—A *one-man show written and* performed by Glen Williamson, based on the nineteenth-century diary of a clairvoyant Victorian schoolboy. Begins 10/28. Monday through Saturday (except Tuesday) at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/22; $15, $20. An Interborough Repertory Theatre production at **224 Waverly Place Theatre,** 224 Waverly Place (564-8038).

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 11/15; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Previews now prior to a 10/29 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

C. COLOMBO INC., EXPORT/IMPORT, GENOA—Leo Bassi's comedy about an Italian-American businessman obsessed with building a monument to his hero, Christopher Columbus; directed by Christopher Grabowski. Opens 10/26. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; through 11/8; $22, $25. **New York Theatre Workshop,** 79 East 4th Street, between Second and Third Avenues (302-6989).

CAMBODIA AGONISTES—The Pan Asian Repertory Theatre presents a music-theater piece based on the true story of Cambodian refugees who lost their sight from emotional trauma. Direction by Tisa Chang; text and lyrics by Ernest Abuba, music by Louis Stewart. With June Anglea and Ron Nakahara. Previews begin 10/28 prior to an 11/4 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; $24. **Playhouse 46 at St. Clement's,** 423 West 46th Street (245-2660).

CAMP PARADOX—A drama by Barbara Graham about unexpected intimacy between a camper and her female counselor in the summer of 1963. Melia Bensussen directs the all-female cast: Danielle Ferland, Christina Haag, Russell Koplin, Alix Korey, Meredith Scott Lynn, Liann Pattison, and Emily Schulman. Previews now prior to an 11/4 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 11/22; $22. **WPA Theatre,** 519 West 23rd Street (206-0523).

CAMPAIGNING DAMES—Tony Vellela's *musical comedy* about the behind-the-scenes campaigning lives of Barbara Bush (Marj Freeman), Marilyn Quayle (Courtenay Collins), Hillary Clinton (Kate Bushmann), and Tipper Gore (Julie Prosser). Monday at 8 p.m. and 10 p.m.; Friday at 11 p.m.; added performance 10/31 at 11 p.m. and 11/1 at 10 p.m.; through 11/2; $12. **Village Theatre,** 133 West 22nd Street, between Sixth and Seventh Avenues (627-5611).

THE DESTINY OF ME—In Larry Kramer's companion piece to *The Normal Heart,* Ned Weeks, founder of the AIDS–activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. Featured in the cast are Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Piper Laurie, Bruce McCarty, John Cameron Mitchell, and David Spielberg. Tuesday through Sunday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $35; through 11/15. **Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FIORELLO!—A revival of the musical about New York's controversial and beloved mayor Fiorello La Guardia; score by Jerry Bock and Sheldon Harnick; book by Jerome Weidman and George Abbott; direction by Christopher Catt. Begins 10/29. Thursday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $18 to $20; through 11/15. St. Bart's Players at **St. Peter's Church,** at Citicorp Center, 54th Street and Lexington Avenue (751-1616, ext. 219).

FLOWERS OF WAR—A drama written and directed by Bob Jude Ferrante about eight civilians trapped in an Iraqi fallout shelter. With Rachele Bailey, Jacqueline Donohue, Don Fletcher, Tangela Hall, Liz Martinez, Michael Myers, Neil Schill. Wednesday through Saturday at 8 p.m.; through 12/19; $18. **National Shakespeare Conservatory,** 591 Broadway (279-4200).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

GOD OF VENGEANCE—The Jewish Repertory Theatre presents Stephen Fife's English adaptation of the Sholem Asch drama about a man who saves his daughter from corruption; directed by Ran Avni. With Marilyn Chris and Lee Wallace. Previews now prior to an 11/1 opening. Tuesday through Thursday, Saturday at 8 p.m.; Sunday at 7 p.m.; *Wednesday and Sunday at* 2 p.m.; $25 to $28; through 11/15. **Playhouse 91,** 316 East 91st Street (831-2000).

GOODNIGHT, DESDEMONA (Good Morning Juliet)—A comedy in which a dreamy assistant professor of drama tries to prove that Shakespeare's *Othello* and *Romeo and Juliet* were intended to be comedies; by Ann-Marie MacDonald; directed by David Esbjornson. Tuesday through Sunday at 8 p.m.; Sunday at 3 p.m.; $22 to $27. **Classic Stage Company,** 136 East 13th Street (677-4210).

HOW TO GO OUT ON A DATE IN QUEENS and **GANGSTER APPAREL—**Two one-act comedies in Italian by Richard Vetere. The former deals with a young widower on his first date; in the latter, two gangsters argue about killing with style. Tuesday through Thursday at 8 p.m.; through 10/29; $20. **Duality Playhouse,** 119 West 23rd Street, #305 (929-6392).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. With Gabriel Barre, Andrea Green, Joseph Neal, Karen Saunders. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—*Featuring three plays in* repertory: *An Old Actress in the Role of Dostoevsky's Wife,* Russian playwright Edvard Radzinsky's drama, directed by Eve Adamson and translated by Alma M. Law; through 11/13. *Under Milk Wood,* a version of Dylan Thomas's "play for voices" depicting a spring day in a Welsh seaside town, in which eight actors play 71 roles; directed by Robert Hupp; through 11/20. *The Caretaker,* Harold Pinter's drama about a tramp who finds lodging with two brothers; directed by Eve Adamson; through 12/10. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JOINED AT THE HEAD—A drama written by and starring Catherine Butterfield about a successful novelist named Maggie, who encounters her old high-school sweetheart on a book-signing tour in Boston. She meets his wife, who shares not only her name but other things as well; directed by Pamela Berlin. With Kevin O'Rourke, Ellen Parker, Neal Huff, Becca Lish, Elizabeth Perry, John C. Vennema, Sharon Washington, Michael Wells. Previews begin 10/27. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 12/6; $25. A Manhattan Theatre Club production at **City Center Stage II,** 131 West 55th Street (581-1212).

JUNO—*A musical based on Sean O'Casey's Juno and the Paycock,* which follows the Boyle family in 1921 Dublin; written by Joseph Stein; directed by Lonny Price; choreographed by Joey McKneely; music and lyrics by Marc Blitzstein. With Anita Gillette, Dick Latessa, Ivar Brogger, Erin O'Brien, Malcolm Gets, Anne O'Sullivan. Previews now prior to a 10/29 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $25, $30. **Vineyard Theatre,** 108 East 15th Street (353-3874).

THE LAMENT FOR ARTHUR CLEARY—Dermot Bolger's drama loosely based on an eighteenth-century Gaelic poem by Eibhlin Dubh NiChonnail, which tells of the destruction of a young Catholic aristocrat who returns to Ireland during the Penal Laws. Opens 10/28. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 11/22; $15 to $25. **Irish Arts Center,** 553 West 51st Street, between Tenth and Eleventh Avenues (757-3318).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride *whose wedding day goes awry. With Kathi Bentley,* Lincoln Brown, Kevin Michael Kennedy, Karen Liesel, Marion S. Marcovitz, Estelle Mays, Jacquetta McMurray, Zelda Patterson, Gregory Vaughn Ward. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3 p.m.; through 12/19; $20. **Theatre at the Good Shepherd,** 152 West 66th Street (307-4100).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** *100 East 17th Street* (505-9021).

LUCKY SEVEN—A musical-comedy revue dealing with contemporary topics from romance to show business; book, music, and lyrics by Lawrence Kleber; directed by Kate Hughes. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/15; $20. **Duality Playhouse,** 119 West 23rd Street (718-643-3678).

MAD FOREST—Caryl Churchill's drama about two families in Romania before, during, and after the 1989 overthrow of dictator Nicolae Ceauşescu. Directed by Mark Wing-Davey. With Rob Campbell, Randy Danson, Garret Dillahunt, Lanny Flaherty, Calista Flockhart, Mary Mara, Christopher McCann, Tim Nelson, Mary Schultz, Rocco Sisto, and Jake Weber. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/29; $35. Manhattan Theatre Club Stage I at **City Center,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

THE MADAME MacADAM TRAVELLING THEATER—The Irish Repertory Theatre Company presents a comedy about the antics of a vagabond English theatrical troupe that runs out of petrol in a small Irish town, by Thomas Kilroy; directed by Charlotte Moore. With Denise duMaurier, Ellen Adamson, W.B. Brydon, Fiona McCormac, Michael O'Sullivan, Rosemary Fine, Michael Judd, Brian O'Byrne, Denis O'Neill, and Ciaran O'Reilly. Tuesday through Friday at 8 p.m.; Saturday at 3 and 8 p.m.; Sunday at 3 and 7 p.m.; $30, $32.50. **Actors' Playhouse,** 100 Seventh Avenue South, at Grove Street (691-6226).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; $25. **The Courtyard,** 39 Grove Street (564-8038).

THE NEWS IN REVUE—Nancy Holson's musical-comedy revue parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday through Friday at 8 p.m.; Saturday at 8 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m. $22.50, $25, plus an $8 minimum for food and drinks. **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (869-6453).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Tuesday–Friday at 8:30; Saturday at 7 and 10 p.m.; Sunday at 7 p.m.; $28. **Perry Street Theatre,** 31 Perry Street (691-2509).

NOTHING SACRED—George F. Walker's adaptation of Ivan Turgenev's *Fathers and Sons,* a tragicomedy set in 1860s Russia about a self-styled rebel and his impressionable comrades; directed by Max Mayer. With Clark Gregg, Matt McGrath, Larry Bryggman, Heidi Kling. Tuesday through Sunday at 8 p.m.; no performance 11/3; through 11/21; $22 to $25.**Atlantic Theater,** 336 West 20th Street, between Eighth and Ninth Avenues (645-1242).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; no performance 11/3; added performance 11/8 at 7:30 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William M. Macy. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

ON THE BUM—Neal Bell's comedy about an out-of-work actress's adventures on the road during the Depression; directed by Don Scardino. With Bill Buell, William Duell, Jim Fyfe, Kevin Geer, John Benjamin Hickey, Robert Hogan, Cynthia Nixon, James Rebhorn, Joyce Reehling, Ross Salinger, Campbell Scott, Maureen Shay, J. Smith-Cameron. Previews begin 10/30 prior to an 11/18 opening. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $26.50. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

OTHELLO—Shakespeare's tragedy, directed by Clinton Turner Davis. With Raphael Nash as Othello, Arnie Burton as Iago, and Celeste Ciulla as Desdemona. Previews begin 10/30 prior to an 11/8 opening. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; no performance 11/26; through 12/19; $12 to $16. **Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. **Theater Four,** 424 West 55th Street (695-3401). ●●

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038) or (967-9077).

REPERTORIO ESPANOL—October performances: Gabriel García Márquez's *Innocent Eréndira and Her Heartless Grandmother* (simultaneous translation at some performances); Adolfo Marsillach's *I'm Getting Off at the Next Stop—And You?*; and Roberto Cossa's *The Italian Grandmother;* $20. These Spanish-language performances are varied during the month. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THE ROADS TO HOME—Three women struggle to keep their dignity and spirit alive in the face of adversity in 1920s Texas. Written and directed by Horton Foote. With Jean Stapleton, Hallie Foote, Devon Abner, William Alderson, Frank Girardeau, Dan Mason, Michael Hadge, Emmet O'Sullivan-Moore, and Rochelle Oliver. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/8; $30. **The Lamb's Little Theatre,** 130 West 44th Street (997-1780).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

SISTER, SISTER—A one-woman show with Vinie Burrows about women's sorrows and joys across the world, using words from Sean O'Casey, Carl Sandburg, Winnie Mandela, and Sojourner Truth. Begins 10/29. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $20. First Floor at **American Place Theatre,** 111 West 46th Street (840-3074).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Julie Dretzin, Patrick Fitzgerald, John Vickery, Robert Klein, and Rex Robbins. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 1/3; $37.50. **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SPIC-O-RAMA—*Mambo Mouth*'s John Leguizamo creates a new one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Previews now prior to a 10/27 opening. Monday, Wednesday through Friday at 8 p.m.; Saturday at 6:30 p.m. and 10 p.m.; Sunday at 3 p.m.; previews $20; $27.50 thereafter. **Westside Theatre,** 407 West 43rd Street (307-4100).

TEXTS FOR NOTHING—An adaptation of Samuel Beckett's short work of fiction, starring Bill Irwin; adapted by director Joseph Chaikin and Steven Kent. Previews now prior to an 11/1 opening. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 11/22; $25. A New York Shakespeare Festival production at the **Joseph Papp Public Theater,** 425 Lafayette Street (598-7150).

THREE SHOUTS FROM A HILL—Three one-act comedies by Sean O'Casey: *The End of the Beginning,* about a man and wife who reverse roles; *A Pound on Demand,* in which a drunken man tries to conduct himself in a post office; and *Bedtime Story,* about a pious man who invites a woman into his Dublin lodgings. Directed by Shivaun O'Casey. The O'Casey Theater Company production features Pauline Flanagan, Madeleine Potter, Gerard McSorley, Risteard Cooper, Patrick Fitzsymons, and Shauna Rooney. Previews 11/3 (at 7 p.m.) prior to an 11/4 opening. 11/5 and 11/6 at 8 p.m.; 11/7 at 2 p.m.; 11/8 at 2 p.m. and 7 p.m.; 11/10, 12, and 14 at 2 p.m. and 8 p.m.; $18, $25. **Symphony Space,** Broadway at 95th Street (864-5400).

YOU COULD BE HOME NOW—A one-woman show, written and performed by Ann Magnuson, who suggests that home and the American Dream are not all that they used to be; directed by David Schweizer. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 8 p.m.; through 11/1; $25. A New York Shakespeare Festival production at the **Joseph Papp Public Theater,** 425 Lafayette Street (598-7150).

OFF OFF BROADWAY

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

SOLUTIONS TO LAST WEEK'S PUZZLES

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THEATER

THE BRIBE and **THE MA HA BHAR ANT A**—Two works presented by Mabou Mines: *The Bribe,* a comedy by Terry O'Reilly about two men down on their luck; and Lee Breuer's literary parody of modern urban society from an ant's-eye view. Thursday through Sunday at 8 p.m.; Saturday and Sunday at 5 p.m.; through 11/15; $12. **The Ontological at Saint Marks Theater,** 131 East 10th Street, at Second Avenue (473-0559).

THE DOLPHIN POSITION—A comedy about a womanizing, money-worshiping, workaholic advertising mogul, and the family whose names he can't remember; by Percy Granger; directed by Casey Childs. With Larry Pine, Richmond Hoxie, Anna Holbrook, Ilene Kristen. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/1; $12. **Primary Stages,** 354 West 45th Street (333-7471).

DRACULA—Five Players presents John Mattera's work based on the novel by Bram Stoker; directed by Thomas Jackson. 10/30 at 8 p.m.; 10/31 at 2 p.m. and 8 p.m.; $15. **Theatre 603,** 311 West 43rd Street, 6th floor (769-6901).

EXIT THE KING—Eugene Ionesco's satiric comedy about a society that loses its political leadership and a powerful man who must face his own mortality; directed by Elfin Vogel. Wednesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; through 11/22; $12. **Third Step Theatre,** 412 West 48th Street, between Ninth and Tenth Avenues (633-9760).

FORTINBRAS—A comedy that picks up where Shakespeare's *Hamlet* left off, bringing the ghosts of Ophelia, Claudius, and Gertrude to Elsinore Castle; written by Lee Blessing; directed by Jeanne Blake. Monday, Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/1; $10. **Kampo Cultural Center,** 31 Bond Street, near Astor Place (279-4200).

KILLING JAZZ—A drama by Frederic Lyon Glover about a young man who returns to his family in the Adirondack wilderness; directed by Lou Jacob. Wednesday through Saturday at 8 p.m.; through 11/7; $10. An Independent Theatre Company production at **House of Candles Theatre,** 99 Stanton Street (353-3088).

THE LAND-SURVEYOR—A dark comedy by Steven Fechter, based on Franz Kafka's *The Castle;* directed by Bevya Rosten. 10/30 through 11/22. Thursday through Saturday at 8 p.m; Sunday at 3 p.m.; added performance 11/15 at 7:30 p.m.; $10. A Fin-de-Siecle production at **Westbeth Theatre Center,** 151 Bank Street (631-1116).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. Sonia Pilcer's *I-Land,* monologues in and about New York; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

THE MEN ARE AFRAID OF THE WOMEN—A poet whose career and marriage are stale meets a woman painter and stumbles through bars, bathrooms, and porn theaters; by John Kaplan, directed by Dennis Delaney. Wednesday through Sunday at 8 p.m.; through 11/1; $12. **Ohio Theater,** 66 Wooster Street, between Spring and Broome Streets (966-4844).

MY LIFE ON THE STREET—A musical written and adapted by Moggy Klingman, based on the book by Joe Homeless about his experiences on the street. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/15; $10. **The Living Theatre,** 272 East 3rd Street (979-0604).

THE MYSTERY OF ANNA O—A drama set in Vienna and Chicago in which the characters try to discover the truth about Anna O's case, which forms the basis of psychoanalyis. By Jerome Coopersmith and Lucy Freedman. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/1; $10. **John Houseman Studio Theatre,** 450 West 42nd Street (279-4200).

NIGHT VIGIL—A psychological thriller, by Jordan Trevelyan, based on the Los Angeles riots; directed by Jon Collins. Thursday at 8 p.m.; through 12/3; $10 plus two-drink minimum. **Trocadero,** 368 Bleecker Street, off Charles Street (725-2446).

NO CONDUCTOR—A drama by Hungarian playwright Geza Paskandi about a chance encounter in a train compartment. Monday through Saturday (except Wednesday) at 8 p.m.; Sunday at 3 p.m and 6 p.m.; through 11/8; $10. **Threshold Theatre Company,** 120 West 28th Street, between Sixth and Seventh Avenues (724-9129).

ROMEO AND JULIET—Shakespeare's tragic lovers are a racially mixed couple, and Verona looks just like Howard Beach; directed by Buck Hobbs and Lisa Juliano with a cast of 19. Begins 10/30. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/15; $10. An Art & Work Ensemble production at **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (925-3960).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of fifteen are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **13th Street Theater,** 50 West 13th Street (675-6677).

THE SEA GULL—Anton Chekhov's comic drama about how art can destroy the very life it draws upon; directed by Michael J. Murnin. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/29; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

SPINDRIFT—Lannie Hill's drama about a black man and a white man who find they share a common past; directed by Michele Pearce. Previews 10/29 prior to a 10/30 opening. Performances will start again Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/14; $10. **Sanford Meisner Theatre,** 164 Eleventh Avenue (769-8544).

A SUFFERING COLONEL—Kenneth Lonergan's comedy about a mad magistrate who suspects his wife is having an affair with a spy; directed by Matthew Broderick. Wednesday through Monday at 8 p.m.; through 11/7; $12. **Naked Angels,** 114 West 17th Street (727-0012).

THREE SISTERS—Chekhov's comedy about family relationships in prerevolutionary Russia; directed by Brenda Lynn Bynum. Thursday through Saturday at 7:30 p.m.; Sunday at 5 p.m.; through 11/15; $12. **Oasis Theatre Company,** 230 East 9th Street, between Second and Third Avenues (673-3706).

TOM AND VIV—A revival of the Michael Hastings drama about the controversial marriage of T. S. Eliot and Vivienne Haigh-Wood; directed by Catherine Gaffigan. Previews begin 11/3 prior to an 11/7 opening. Tuesday through Saturday at 8 p.m.; also 11/22 at 3 p.m.; through 11/22; $10. **Theatre 1010,** 1010 Park Avenue, at 85th Street (971-1187).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street;** then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

UNDER CONTROL—A drama about a young gay woman who survives a serious auto accident and the debate over who is responsible for her care, by Paul Walker; directed by Jonathan Silver. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/7; $12. **29th Street Repertory Theater,** 212 West 29th Street, between Seventh and Eighth Avenues (465-0575).

WALTZING IN THE WONDER—A comedy/drama written and directed by Katie Bull about a Queens family's adventures during a July 4 weekend. Thursday through Saturday at 8 p.m.; through 11/7; $10. A Bull Family Orchestra production at **Tribeca Lab,** 79 Leonard Street, between Church Street and Broadway (279-4200).

WINGS THEATRE COMPANY—*Dos Lesbos,* a lesbian comedy by Terry Baum; directed by Andra Gordon. Tuesday through Friday at 8 p.m.; through 10/30. *The Boston Rivals,* a Revolutionary musical, adapted by Michael Hillyer and John Cowan; music and lyrics by Christopher Jackson. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 11/29; $15. *The Seven Deadly Sins,* seven ten-minute plays about sinning in the nineties. Monday at 7:30 p.m.; through 11/30 (except 11/9); $7. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MAX BECKMANN—His self-portraits, created from the age of fourteen until his death at sixty-six in 1950, including paintings, drawings, and prints, through 10/31, at Gagosian, 980 Madison Ave. (744-2313), and prints from 1916–23, through 11/28, at Soufer, 1015 Madison Ave. (628-3225).

FRED BENDHEIM—Symbolic paintings of landscape and nature; through 11/13. Arsenal, Fifth Ave. and 64th St. (360-1309).

FERNANDO BOTERO—Recent sculpture and paintings; through 11/28. Weintraub, 988 Madison Ave. (879-1195).

STEPHEN DESTAEBLER—Recent figurative bronze sculptures; through 11/21. CDS, 76 E. 79th St. (772-9555).

JOHN HOYLAND—Vividly-colored abstract paintings from 1989 to 1991; through 11/8. Graham Modern, 1014 Madison Ave. (535-5767).

ELLSWORTH KELLY—Drawings of plant forms in graphite and ink dating from 1960 to 1992; through 11/28. Marks, 1018 Madison Ave. (861-9455).

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

EUGENE LEROY—Heavily-layered paintings from which images of traditional subject matter—nudes, portraits, and still life—seem to emerge; through 11/7. Werner, 21 E. 67th St. (988-1623). See "Solos," "SoHo and TriBeCa."

HENRI MATISSE—Books illustrated by Matisse, including Mallarmé's *Poesies* (1932), Joyce's *Ulysses* (1935), and *Poemes de Charles D'Orleans* (1950); through 10/31. La Boetie, 9 E. 82nd St. (535-4865).

FAIRFIELD PORTER—Paintings and watercolors from 1948 to 1975, executed in Southampton, L.I. and Great Spruce Head, Maine; through 10/31. Hirschl & Adler, 21 E. 70th St. (535-8810).

KATHERINE PORTER—Recent small-scale abstract paintings; through 11/14. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

FRANK STELLA—New projects and sculpture; through 11/12. Knoedler, 19 E. 70th St. (794-0550).

DOUG TRUMP—Abstract paintings and works on paper that incorporate collage; 10/21–11/14. Berry-Hill, 11 E. 70th St. (744-2300).

57th Street Area

DANIEL BARRETT—Recent painted sculpture; through 11/14. ACA, 41 E. 57th St. (644-8306).

NICOLE BIGAR—Recent paintings, works on paper, and sculpture; 10/28–11/14. Athena, 38 E. 57th St. (832-0724).

ISABEL BISHOP/ROBERT KUSHNER—Nine paintings from the 1960s through the early 1980s that depict views from her Union Square studio/Triptych paintings that were studies for a larger work, using flowers to symbolize the North American seasons. Through 11/14. Midtown Payson, 745 Fifth Ave. (758-1900).

KATHERINE BOWLING—New paintings based on the artist's photographs of the landscape surrounding her house in upstate New York; through 11/7. Blum Helman, 20 W. 57th St. (245-2888).

JOAN BROWN—Paintings from the artist's estate executed between 1970–75; through 11/14. Frumkin/Adams, 50 W. 57th St. (757-6655).

RICHARD DEACON—New sculpture; through 11/14. Goodman, 24 W. 57th St. (977-7160).

THORNTON DIAL—Assemblages, sculpture, and works on paper by a self-taught artist from Bessemer, Alabama; through 12/2. Ross, 50 W. 57th St. (307-0400).

THOMAS EAKINS—Paintings on loan from public collections and the gallery's own archival material on Eakins, who had his first exhibition at Babcock Galleries in 1927, including rare original documents, letters, and unpublished photographs; 10/29–12/5. Babcock, 724 Fifth Ave. (535-9355).

FRIEDRICH ECKHARDT—An installation of works in various media entitled, "Plural in Singular: The Window"; 10/28–11/27. Austrian Cultural Institute, 11 E. 52nd St. (759-5165).

PATRICIA TOBACCO FORRESTER/GLEN HANSEN—Large-scale watercolors of exotic flowers and foliage/Meticulously-detailed paintings of Victorian street clocks in New York City; 10/31–11/21. Fischbach, 24 W. 57th St. (759-2345).

TSUGIO HATTORI—Lyrical abstract paintings; through 10/31. Reece, 24 W. 57th St. (333-5830).

AL HELD—New geometric paintings; through 11/7. Emmerich, 41 E. 57th St. (752-0124).

EVA HESSE—Paintings from 1961–64 that prefigure aspects of her sculpture; through 11/14. Miller, 41 E. 57th St. (980-5454).

JOHN HULL/REUBEN KADISH—Paintings based on the experiences of the artist's father in the Los Alamos Project in New Mexico, where he was an engineer involved in the development of the atom bomb/Small-scale figurative bronze sculpture. Through 11/7. Borgenicht, 724 Fifth Ave. (247-2111).

PAUL HUNTER—Recent landscape paintings; through 10/31. De Nagy, 41 W. 57th St. (421-3780).

ELLSWORTH KELLY—A suite of twenty-seven color lithographs created by the artist in Paris in 1964–65; through 10/31. Sheehan, 41 E. 57th St. (888-4220).

KATHE KOLLWITZ—Rare working drawings and proof states of prints, including loans from the United States and Europe; through 11/7. St. Etienne, 24 W. 57th St. (245-6734).

JANE LAUDI—Recent sculpture; through 11/7. Lelong, 20 W. 57th St. (315-0470).

WARREN MACKENZIE—Recent ceramic works; through 11/25. Babcock, 724 Fifth Ave. (767-1852).

KATHERINE MANISCO—Recent botanical watercolors and drawings; through 11/18. The Horticultural Society of New York, 128 W. 58th St. (757-0915).

WENDY MARUYAMA/MICHAEL HURWITZ—New furniture works by both; 10/29–12/5. Joseph, 745 Fifth Ave. (751-5500).

LINDA MATALON—Sculptures of dangling, bandaged forms made with gauze, wax, glue, tar, and tubing, plus related drawings; through 10/31. Yoshii, 20 W. 57th St. (265-8876).

HENRI MATISSE—Etchings, lithographs, linocuts, and aquatints from 1900–1950; through 12/19. Pace Prints, 32 E. 57th St. (421-3688).

SYLVIO MERLINO/KEITH MILOW—Sculptures of volcanoes made with crushed fake fur and of birds and butterflies; through 11/21/Drawings of Roman numerals, laurel wreaths, and other insignia found on metal plaques; through 11/14. Haime, 41 E. 57th St. (888-3550).

LOUISE NEVELSON—Works from the artist's estate, including black walls from "Moon Garden + One" (1957–60), white work from "Dawn's Wedding Chapel I" (1959), and gold walls from "Royal Tides" (1960); through 11/28. Pace, 32 E. 57th St. (421-3292).

IZHAR PATKIN/NAM JUNE PAIK—Large-scale perforated cibachrome photographs of a ghostly wax figure of Malevich/Recent computer-generated photographs from video images. Through 11/21. Solomon, 724 Fifth Ave. (757-7777).

JACKSON POLLOCK—Drawings, gouaches, and a painting from the mid- to late 1940s; through 11/28. McCoy, 41 E. 57th St. (319-1996).

PETER POSKAS—Landscape paintings that depict panoramic views of Connecticut and Duchess County, New York; 10/28–11/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

MICHAEL L. SCOTT—Paintings of forests inspired by the artist's travels in the American and Canadian Northwest; through 10/31. French, 24 W. 57th St. (247-2457).

SYLVIA SLEIGH—Large-scale figurative paintings executed between 1973–76; through 11/14. Stiebel Modern, 32 E. 57th St. (759-5536).

GEORGE TOOKER—Egg tempera paintings from 1946 to 1992; through 12/5. Del Re, 41 E. 57th St. (688-1843).

JACK TWORKOV—Works on paper in oil, pastel, and pencil from 1979–82, characterized by rows of strokes and geometric divisions; through 11/7. Emmerich, 41 E. 57th St. (752-0124).

ROLF WALZ—An installation titled "Disturbing Familiarity" that incorporates mirrors, glass, colored liquid, and lights; 10/31–12/12. Baron/Boisante, 50 W. 57th St. (581-9291).

TOM WESSELMANN—New cut-out metal works that refer to the works of Cezanne, Johns, Leger, Lichtenstein, Matisse, and Warhol; through 11/14. Janis, 110 W. 57th St. (586-0110).

SoHo and TriBeCa

TERRY ADKINS—Recent sculpture in two separate series, including "Perpetual Choir," in which a group of individual works are arranged on a wall at different heights to represent tones and octaves, and "Haiti," comprising sculptures, objects, and products associated with Haiti; through 11/14. LedisFlam, 584 Broadway (925-2806).

SUZANNE ANKER—A sculpture installation that represents the artist's vision of the future, using such materials as stainless steel fibers, resin, aluminum, artificial skin and human hair, and computer print-outs; 10/30–12/3. B4A, 510 Broadway (925-9735), Thur.–Sat. 11–6.

MASSIMO ANTONACI/SOL LEWITT—Minimal wall sculptures made with glass, tar, and paint/Large-scale works on paper; through 11/21. Weber, 142 Greene St. (966-6115).

EDUARDO ARRANZ-BRAVO—Abstract paintings; through 11/4. Ergane, 469 W. Broadway (228-9600).

MIQUEL BARCELO—New mixed-media paintings from his "De Rarum Natura" series; through 11/14. Castelli, 420 W. Broadway (431-5160).

JENNIFER BARTLETT—Recent paintings from her "Air: 24 Hours" series, each one representing an hour of a day; through 10/31. Cooper, 155 Wooster St. (674-0766).

SUSAN BEE—Abstract paintings that incorporate decals; through 11/14. Lust, 61 Sullivan St. (941-9220).

PETER H. BEGLEY—Recent abstract paintings; through 11/28. Clasen, 470 Broome St. (334-0277).

TONY BERLANT—Works in which found scrap metal—

discarded TV dinner trays, cookie tins, signs, and tin cans—is nailed to a plywood backing and painted; through 11/14. Louver, 130 Prince St. (925-9205).

WILLIE BIRCH/MICHAEL NYE—An installation of painted papier mache figures with literary and musical references and found objects that depicts the pathos of of daily life in urban America/Recent photographs taken in Mexico and Iraq. Through 11/7. Roger, 136 Prince St. (966-4017).

POWER BOOTHE—Recent paintings, drawings, and watercolors that contain a spiral image; through 11/21. Morrison, 59 Thompson St. (274-9059).

ROBERT BORDO—Monochromatic abstract paintings and drawings based on maps; through 11/14. Alexander, 59 Wooster St. (925-4338).

ALFONSE BORYSEWICZ—Recent paintings and works on paper; through 11/8. Anderson, 63 Thompson St. (431-8547).

DAVID BOWES—New landscape paintings that draw on French and Italian decorative painting traditions; through 10/31. Sperone Westwater, 142 Greene St. (431-3685).

NANCY CHUNN—Paintings that comprise the first half of a series chronicling the history of China, plus preliminary sketches, written notes, and painting studies; 10/31–11/28. Feldman, 31 Mercer St. (226-3232).

FRANCESCO CLEMENTE—Recent watercolors, gouaches, and other works on paper; through 10/31. Gagosian, 136 Wooster St. (228-2828).

CHUCK CONNELLY—Recent paintings; through 11/14. Lennon, Weinberg, 580 Broadway (941-0012).

WIM DELVOYE—Painted concrete mixers and shovels, tile mosaics, and maps; through 11/7. Sonnabend, 420 W. Broadway (966-6160).

TONI DOVE—An installation utilizing computerized slide projections, video, sound, and text; through 10/31. Thread Waxing Space, 476 Broadway (966-9520).

STEPHEN ELLIS—New paintings that employ Minimalist grids, stripes and serial arrangements, and expressionist brushwork; through 11/14. Koury, 89 Greene St. (334-5155).

HEIDE FASNACHT—New sculpture; through 11/14. Van Eck, 420 W. Broadway (219-0717).

CARLO FERRARIS—Recent sculptures that resemble gigantic paper cut-outs and folded paper airplanes, made with sheets of copper and bronze; through 10/31. Ala, 560 Broadway (941-1990).

GIL FERRER—Multi-media paintings of flags; through 11/28. Claramunt, 375 W. Broadway (431-3456).

RAFAEL FERRER—Recent paintings that transform scenes of everyday life in the Dominican Republic into mysterious events; 10/31–12/2. Hoffman, 429 W. Broadway (966-6676).

TONY FITZPATRICK—New etchings in a series titled "The Coming of Locusts"; through 11/14. Bridgewater/Lustberg, 529 Broadway (941-6355).

PETER FLETCHER—Free-standing sculptures and wall pieces with mirrored surfaces and interiors; through 11/7. Wimmer, 560 Broadway (274-0274).

CHRIS FREEMAN—Large-scale tableaux that combine abstract painting and photographs; through 12/19. Private/Public, 561 Broadway (966-8639), Fri. and Sat. 11–6.

MICHAEL FRENCH—Recent landscape paintings; through 11/7. Humphrey, 594 Broadway (226-5360).

LAWRENCE GIPE—An installation of new paintings titled "The Century of Progress Museum"; through 11/21. Blum Helman Warehouse, 80 Greene St. (226-8770).

KENNETH GOLDSMITH—Works that use text from such diverse sources as James Joyce, MC Hammer, and the Latin poet Catallus to produce a playful and perverse form of poetry; through 11/28. Lee, 588 Broadway (966-2676).

APRIL GORNIK—Recent large-scale landscape paintings that use light and sense of place to envelope the viewer; through 11/14. Thorp, 103 Prince St. (431-6880).

DUANE HANSON—New lifesize realist bronze figures, including a photographer, a college student, a housepainter, and a cowboy; through 11/2. Helander, 415 W. Broadway (966-9797).

PETER HRISTOFF—Recent collages; through 11/7. Penine Hart, 152 Wooster St. (982-0194).

FELIX STEPHAN HUBER—Large-scale photographic montages that record the artist's day-to-day existence; through 10/31. Good, 532 Broadway (941-8066).

MARK INNERST—Recent paintings and works on paper; through 10/31. Marcus, 578 Broadway (226-3200).

DAVID ITCHKAWICH—A retrospective of etchings spanning the years 1968 to 1991; through 11/21. F.D.R., 670 Broadway (777-3051).

REUBEN KADISH—Ink drawings from the early 1970s referred to by the artist as his "Watergate" series and monotypes from the late 1980s; through 11/21. Einstein, 591 Broadway (226-1414).

SHIRLEY KANEDA—Recent abstract paintings; through 11/14. Shainman, 560 Broadway (966-3866).

NICOLAS KOZAKIS—Mixed-media paintings that represent the enigmatic experience of automobile travel; through 11/4. Dannenberg, 484 Broome St. (219-0140).

DIANE KUZYNS—Shields that represent different countries, made in collaboration with other artists; through 11/7. Stendhal, 622 Broadway (505-1201).

SIMON LEUNG/ANDREA ZITTEL—An installation of "drawings" made with pinpricks/A kitchen-bathroom unit and uniform designs. Through 11/28. Rosen, 130 Prince St. (941-0203).

LIZ-N-VAL—Recent sculpture from their "Space-Time Capsules" series, including mixed-media shopping bags; through 10/31. 1st Art-Genes Museum, 7 Mercer St. (966-7744), Sat. and Sun. 3–7.

EVA LUNDSAGER—Recent abstract paintings; through 11/14. Theodore, 580 Broadway (274-8260).

RITA MCBRIDE—Wall sculptures made with glass, plaster, bronze, and Plexiglas that address the parasitic relationship between sculpture and the space it occupies; through 11/7. Klein, 594 Broadway (431-1980).

LOREN MUNK—Collages and paintings that depict fragmented scenes of cafes, subways, and city streets; through 11/7. Zarre, 154 Wooster St. (353-3456).

JOHN NIXON—Recent monochromatic paintings that use the cross form; through 11/14. Wooster Gardens, 40 Wooster St. (941-6210).

ALIX PEARLSTEIN—New sculpture and mixed-media works; through 11/14. Postmasters, 80 Greene St. (941-5711).

A.R. PENCK—Drawings executed over the last 15 years, including portraits of friends, notations of daily life, self-portraits, stick figures, and abstract works; through 11/21. Nolan, 560 Broadway (925-6190).

ADRIAN PIPER—Recent political works from her "Decide Who You Are" series; through 10/31. Cooper, 149 Wooster St. (674-0766).

DAVID REED/ALDO ROSSI—Recent abstract paintings characterized by swirling, ribbon-like brushstrokes; through 11/28/Recent drawings and hand-colored prints depicting the architect's familiar images of domestic architecture; through 12/12. Protetch, 560 Broadway (966-5454).

ALEXIS ROCKMAN—A monumentally-scaled painting on the theme of evolution, and related watercolors; through 11/28. Sperone Westwater, 121 Greene St. (460-5497).

JANN ROSEN-QUERALT—A "garden" installation that represents the balancing point between human control and wild nature, using blocks of melting ice, earthworms, mud, and other evocative materials and objects; through 11/28. Yi, 249 Centre St. (334-5189).

SEAN SCHERER/KEITH BOADWEE—Geometric paintings that explore the sources of early 20th-century Russian avant-garde painting/Photographic reinterpretations of works by well-known artists. Through 11/7. Stux, 155 Spring St. (219-0010).

CYNTHIA SCHIRA—Recent fiber weavings based on landscapes in Kansas and the Adirondacks; through 11/25. Franklin Parrasch, 588 Broadway (925-7090).

JIM SHAW—Six hundred small canvases that comprise four large portraits, one of which covers the interior walls of a log cabin built inside the gallery; through 11/7. Metro Pictures, 150 Greene St. (925-8335).

JAUNE QUICK-TO-SEE SMITH—New paintings and works on paper that celebrate the values and achievements of indigenous people and de-emphasize Columbus's "discovery" of America; through 11/4. Steinbaum, 132 Greene St. (431-4224).

JOAN SNYDER—Recent paintings that incorporate such varied media as straw, silk, iron ties, and wood; through 10/31. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

BUZZ SPECTOR—Narrative collages of old postcards; through 11/14. Miller, 138 Spring St. (226-1220).

MICHAEL STERN/CHRISTIAN ECKART—Recent paintings; through 10/31/Recent paintings that depict imagery based on video prints generated from commercially available or broadcast videos, using tattoos, drag racing mishaps, and two-girl sex as subject matter; through 11/18. Rubin Spangle, 395 W. Broadway (226-2161).

PATRICK STRZELEC—Five large-scale minimal sculptures; through 11/14. Toll, 146 Greene St. (431-1788).

MICHELLE STUART—Works from the 1970s using earth and stones on paper that capture the passage of time as revealed by place; through 11/14. Fawbush, 76 Grand St. (274-0660).

LAUREN SZOLD—A work in which a mixture of flour, eggs, salt, and water has been poured on the gallery's floor, its shape and condition dictated by gravity and the weather; through 11/14. 303, 89 Greene St. (966-5605).

TODT/DIETER APPELT—Collaborative sculpture and objects titled "Smell Freedom"/Photographs from the late 1970s. Through 11/14. P.P.O.W., 532 Broadway (941-8642).

RICHARD TUTTLE—Recent constructions made with commonplace materials, through 10/31, at Boone, 417 W. Broadway (431-1818); early drawings, through 10/30, at Markey, 55 Vandam St. (627-4446), Tue.–Fri. 10–2.

LIENHARD VON MONKIEWITSCH—Concrete reliefs painted with dark pigments; through 11/19. Auchincloss, 558 Broadway (966-7753).

ROBERT WILLIAMS—Paintings with imagery drawn from comic books, rock-n-roll music, skateboarding, surfing, and hot-rod cars; through 11/21. Cutler, 379 W. Broadway (219-1577).

PHILEMONA WILLIAMSON—Recent figurative paintings; through 11/3. Kelly, 591 Broadway (226-1660).

CHRISTOPHER WOOL—New paintings; through 11/14. Luhring Augustine, 130 Prince St. (219-9600).

ANDREW YOUNG/PETER WAITE—Recent paintings-/Works on paper from "The Highgate Series." Through 11/14. Beitzel, 102 Prince St. (219-2863).

BRENDA ZLAMANY—Portraits of cadavers, dead animals, and live subjects; through 11/18. Donahue, 560 Broadway (226-1111).

Other

VANESSA BELL—Works on paper from the artist's estate, including a portrait of Duncan Grant, her rug design for the Omega Workshops, and studies for illustrations for the 1933 Hogarth Press edition of *Flush: A Biography* by Virginia Woolf; through 11/7. Davis & Langdale, 231 E. 60th St. (838-0333).

DOUGLAS FRASER—Large-scale paintings that evoke WPA murals, on themes of technology, the workplace, and sports; through 11/29. Illustration, 330 E. 11th St. (979-1014).

ELIZABETH MURRAY—Prints from 1979–90; through 11/22. Baruch College, 135 E. 22nd St. (387-1006), Mon., Tue., Wed., Fri. 12–5, Thu. 12–7.

ROXIE PAINE—New motorized sculpture and drawings; through 11/8. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

WARD SHELLEY/HYUN-MI YOO—A 12-foot-tall kinetic construction that emits a computer-generated sequence of images/An installation of chairs and swings. Through 11/8. PS 122, 150 First Ave. (228-4150).

HUGO SUTER AND ROLF WINNEWISSER—Collaborative paintings, prints, and installations by two Swiss artists; through 11/7. Swiss Institute New York, 35 W. 67th St. (496-1759).

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181), $3 admission. "Word as Image: The Art of Chinese Seal Engraving"; through 12/12.

FRIEDMAN—1117 Madison Ave. (794-8950). "Liberation of the Aesthetic: Russian Avant-Garde 1900 to 1930," with paintings, works on paper, and photographs by Altman, Chasnik, Lissitzky, Malevich, Popova, Rodchenko, others; through 11/7. Also on view at Houk Friedman, 1094 Madison Ave. (794-8889).

GRAHAM MODERN—1014 Madison Ave. (535-5767). Contemporary British ceramics by Feibleman, Godfrey, Hayes, Price, Rie, Swindell, Verdon, Ward, others; through 12/22.

KENT—47 E. 63rd St. (980-9696). African and Modern works by Archipenko, Gonzalez, Hepworth, Moore, Nolde, Picasso, others; through 12/4.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Sculpture by Beeton, Freedman, Seng; through 11/14.

SHEPHERD—21 E. 84th St. (861-4050). English watercolors from the 18th and 19th centuries, by Allingham, Goodwin, Ruskin, Sowerby, Turner, others; through 11/28.

YORK—21 E. 65th St. (772-9155). Paintings, drawings, and sculpture by 19th and 20th-century American artists, including Audubon, Cassatt, Dove, Sheeler, Sully, others; through 11/21.

57th Street Area

BALDACCI-DAVERIO—41 E. 57th St. (826-4210). "As Above, So Below," with paintings by Bueno, Celmins, Ewen, Moppett, Tirelli; through 11/7.

DINTENFASS—50 W. 57th St. (581-2268). "Vote," with works by gallery artists and artists represented by the P.P.O.W. gallery, including Barnet, Granet, Gwathmey, Laemmle, Lawrence, Rupp, Weems, Wong, others; through 11/28.

DRUTT—724 Fifth Ave. (974-7700). Paintings and works on paper by European artists from the 1960s through the 1980s, by Assadour, Bores, De Coninck, Esteve, Garbell, Lesieur, Matta, Rohner; 10/29–12/15.

EQUITABLE—787 Seventh Ave. (554-4818). "Telling Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; through 12/6.

IBM—590 Madison Ave. (745-6100). "Christopher Columbus and the Spanish Exploration of the Indies"; through 11/7.

KOHN PEDERSON—111 W. 57th (398-6890). "The Art of the Eye," with paintings, sculpture, and photographs by visually impaired artists; through 11/14.

LITTLEJOHN/STERNAU—41 E. 57th St. (980-2323). Works by Boynton, Bumiller, Goodman, Heffernan, Morphesis, Willis; 10/29–12/5.

MARLBOROUGH—40 W. 57th St. (541-4900). "Modern Sculpture," with works by Brancusi, Calder, Giacometti, Hepworth, Leger, Miro, Picasso, Rodin, others; "Books and Portfolios: 1957–1992," with works by Hockney, Johns, Katz, Marden, Rauschenberg, Welliver, Winters, others; through 11/28.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (735-5365). Scale drawings of the Grand Canal in Venice by a team of young draftsmen at Venice's University Institute of Architecture under the direction of the architect, Tito Talamini, and rare 19th-century photographs of Venice; through 1/14/93.

WASHBURN—20 W. 57th St. (397-6780). "The Room," with works by artists who showed their work at Alfred Stieglitz's Intimate Gallery, including Bacon, Dove, Hartley, Marin, O'Keeffe, Strand, others; through 12/5.

SoHo and TriBeCa

ALAN—524 Broadway (226-5145). "Still Life Today," with works by Alonso, Crawford, Dowell, Fay, Hoeflich, Grimes, Munson, Rowe, Zlamany, others; through 11/14.

ALEXANDER EDITIONS—476 Broome St. (925-2070). "Word & Image," with works by Borofsky, Holzer, Johns, Long, Mullican, Ruscha, Simpson, Weiner, others; through 11/7.

ARENA—128 Wooster St. (226-1420). New works by Haub, Kretschmer, Miller, Spurrier; through 11/21.

ART IN GENERAL—79 Walker St. (219-0473). "Treasures of New York: Sculpture and Installation by John Kindness"; "Adios Columbus: Works by Nine Latin Artists"; through 11/7.

ARTISTS SPACE—223 W. Broadway (226-3970). "AIDS Forum: Merle Temkin—Window Screen Embroideries"; "Robert Farber: I Thought I Had Time—An Installation and Paintings from 'The Western Blot Series' "; "A New World Order II: Remapping Tales of Desire by Karen Atkinson"; "Ping Chong: A Facility for the Channeling and Containment of Undesirable Elements"; through 11/21.

CAVIN-MORRIS—560 Broadway (226-3768). "Idio-syncretics, Part I," with works by Cisowski, Gonzalez, Vega-Pujol; through 11/14.

COWLES—420 W. Broadway (925-3500). Editioned works of art by 16 artists who have come together to help register minority voters and support political candidates who believe the N.E.A. should be free from political interference; 10/30 and 10/31.

DAVIDSON—415 W. Broadway (925-5300). Sculpture by De Saint Phalle, Rickey, others; through 11/21.

FLYNN—113 Crosby St. (966-0426). Works by Korman, Leslie, Rabinowitch, Stout; through 11/28.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Fluxus: A Conceptual Country," with works by Fluxus artists from the past thirty years; through 11/14.

GIBSON—568 Broadway (925-1192). "Natural Science," with works by Beuys, Bourgeois, Hesse, Keeley, Laramee, Newman, Oppenheim, others; through 10/31.

GLADSTONE—99 Greene St. (431-3334) and Stein Gladstone, 99 Wooster St. (226-1139). Works by 12 young British artists, including Andrews, Hirst, Hume, Pippin, Whiteread, others; through 10/31.

HAWKINS—448 W. Broadway (477-4699). "Ballots or Bullets: You Choose," with works by The Abortion Project, Bachman, Diamond, Faust, Minter, Rockman, Serrano, Sheehan, Staehle, Tiravanija, Tisdale, others; through 11/27.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; through 12/27.

KLARFELD PERRY—472 Broome St. (925-0849). Grafitti works by Crash, Daze, Futura 2000, Lady Pink, Lee; 10/29–12/5.

PROTETCH—560 Broadway (966-5454). "A New American Flag," with flag designs by Armajani, Kosuth, LeWitt, Lichtenstein, Ligon, Shea, Weiner; through 1/9/93.

RICCO/MARESCA—105 Hudson St. (219-2756). "Without Parallel," with works by Darger, Edmondson, Finster, Murry, Ramirez, Traylor, Yoakum; through 11/28.

ROSEN—130 Prince St. (941-0203). Tattoo designs by Acconci, Baldessari, Diamond, Faust, Gonzalez, Prince, Weiner; through 11/28.

65 THOMPSON STREET—65 Thompson St. (219-2219). "Angels and Franciscans," with models, drawings, and photographs by eleven Los Angeles and San Francisco-based architects who have been influenced by Frank Gehry; through 11/7.

SNYDER—588 Broadway (941-6860). "Mythic Space: Native American Influences on American Art of the 1940s," with works by Barnet, Busa, Daum, Gottlieb, Wheeler; through 11/21.

TRIBECA 148—148b Duane St. (406-4073). Abstract paintings by Buhler, Chalfin, DeManuelle, Fishman, Goodman, Green, Kahn, Mintz, Rosenblat, Saito; through 11/21.

Other

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed-Sat. 1–5. Works by 16 faculty members of Visual Arts, School of the Arts, Columbia University, including Chow, Consagra, Diamond, Pfaff, Rand, Sisto, others; through 10/31.

GLASS—315 Central Park West (787-4704), Wed.–Sat. 1–6. Works by Andrews, Gross, Hecht, Marshall, Soyer, Weber, others; through 11/21.

HUNTER COLLEGE GALLERY—450 W. 41st St. (772-4991), Tue.–Sat. 1–6. "The Auto-Erotic Object," with works by Anker, Blake, Connor, McCarthy, Scher, others; through 11/13.

THE GALLERY, THREE ZERO—30 Bond St. (505-9668). Landscape paintings by Abrams, Anthony, Bery, Bierk, Blondes, Chambers, Gray, Gregory, Hambleton; through 11/14.

WHITE COLUMNS—154 Christopher St. (924-4212). "Vibology," with paintings by Friedman, Gray, Greenbaum, Lang, Salzman, Siena, Viti; "White Room Program," with works by Holub, Miller, Seidler; through 11/1.

PHOTOGRAPHY

DOLLY BEN-ELIEZER/REBECCA ZILENZIGER—Photographic collages of plant propagation in Israel/New black-and-white photographs; 11/3–28. Urdang, 23 E. 74th St. (288-7004).

JOHN BLAKEMORE—Silverprint studies of found objects and raw materials from the photographer's own garden; through 11/14. Miller, 138 Spring St. (226-1220).

NANCY CRAMPTON—Photographs of artists and writers from 1972–92; through 10/31. La Maison Francaise of New York University, 16 Washington Mews (998-8750), Mon.–Fri. 10–6, Sat. 2–6.

LYNN DAVIS—Recent photographs of geysers in Yellowstone National Park, pinnacles and gorges in Australia, and Niagara Falls in New York; through 10/31. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

INGRID DINTER—Still-life photographs; through 11/7. Stubbs Book & Prints, 153 E. 70th St. (772-3120).

JOHN DIVOLA—Black-and-white photographs of four sites in California, derived from details of high-speed 35mm negatives; through 11/28. Baum, 588 Broadway (219-9854).

MITCH EPSTEIN—Photographs of Vietnam taken during the spring of 1992; through 11/7. Tenri, 575 Broadway (925-8500).

GREY ART GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. Through 10/31: "Camera as Weapon: Worker Photography Between the Wars."

JAN GROOVER—Recent photographs of still-life arrangements; through 11/14. Miller, 41 E. 57th St. (980-5454).

CONNIE IMBODEN/ROBERT FLYNT—Black-and-white photographs of nude figures that use the reflective surfaces of swimming pools and mirrors to create a dream-like state. Through 12/5. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. Through 11/8: "The Duane Michals Show"; "Breaking Bounds: The Photography of Lois Greenfield."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 1/24/93: "Karsh: American Legends." Through 1/24/93: "Ernst Haas: In Black and White." Through 11/29: "Robert Lyons: Egyptian Time."

SUZANNE LAFONT—Recent photographs; through 11/21. Goodman, 24 W. 57th St. (977-7160).

ANNIE LEIBOVITZ—Portraits and other works taken over the past year, in color and black and white; 10/28–12/5. Danziger, 415 W. Broadway (226-0056).

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). Manipulated photographs by Bernstein, Enfield, Neaman, Rosen, Ross; through 11/14.

FRED MCDARRAGH—Photographs of Greenwich Village and its inhabitants from the late 1950s to the present; 10/29–12/4. Camera Club of New York, 853 Broadway (260-7077).

NICHOLAS NIXON—Photographs of students at the Perkins School for the Blind in Watertown, Massachusetts and portraits of his wife and children from the ongoing series "Family Pictures"; through 12/5. Zabriskie, 724 Fifth Ave. (307-7430).

LUIS GONZALEZ PALMA—Portraits of Mayan people by a 35-year-old Guatemalan architect; through 11/21. Lowinsky, 575 Broadway (226-5440).

HERB RITTS—Celebrity portraits; 10/30–12/12. Staley-Wise, 560 Broadway (966-6223).

ROTUNDA—Cadman Plaza West and Orange St., Brooklyn (718-855-7882). Outdoor portraits taken with a large-format camera by Dawoud Bey and photographs by children from the Amboy Neighborhood Center; through 12/19.

AARON SISKIND—Photographs from the 1930s through the 1960s that trace his transition from documentary images to the abstract style for which he is best known; through 11/21. Mann, 42 E. 76th St. (570-1223).

ART

SANDY SKOGLUND—New color photographs with accompanying installations and animated figures; through 10/31. Borden, 560 Broadway (431-0166).

FREDERICK SOMMER/WEEGEE—Horizonless landscapes-/Photographs taken on the streets of New York. Through 11/28. Pace/MacGill, 32 E. 57th St. (759-7999).

PHILIP TRAGER—Photographs of contemporary dancers; through 11/14. Saul, 155 Spring St. (431-0747).

WORLD FINANCIAL CENTER—Courtyard Gallery, 200 Liberty St. (945-0505). "The Color of Fashion," with fashion photographs by Ferri, Greenfield-Sanders, Hanson, Horvat, Kaida, Metzner, Munro, Steel, Stern, Watson, others; 10/27–11/29.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Wed., Thu., Fri. 10 a.m.–5, Sat. and Sun. 1–6, closed Mon. and Tue. $3, $2 students, $1 seniors, free for children under 12. Through 1/10/92: "The School of the South: El Taller Torres-Garcia and Its Legacy." Through 1/10/92: "Recent Paintings by Candida Alvarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 10/30: "Raiders of the Fine Arts: Summer 1992." Through 1/3/93: "Meg Webster: Grand Lobby Installation."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4:45, Sat. 12–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George...Washington That Is: The 200th Anniversary of the 1792 Election." Through 11/20: "To Please Every Taste: 18th-Century Prints from the Henry Francis DuPont Winterthur Museum."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 1/3/93: "The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 1/17/93: "Marc Chagall and the Jewish Theater." Through 1/24/93: "Robert Rauschenberg: The Early 1950s."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 11/22: "Magritte." Through 11/29: "Jusepe de Ribera (1591–1652): Spanish Realist in Baroque Italy." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." Through 7/4/93: "Loma Negra, A Peruvian Lord's Tomb." Through 1/24/93: "Alexander Jackson Davis (1803–1892), American Architect." Through 1/10/93: "The Century of Tung Ch'i-ch'ang." Through 1/17/93: "Masterworks from the Musée des Beaux-Arts, Lille." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt." Through 11/29: "Treasures from the Permanent Collections." Through 11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance." Through 11/1: "The Columbus Letter."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 1/10: "Antonio Martorell: La Casa de Todos Nosotros."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. (note: Matisse exhibition is open Wed.) $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545) and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/12/93: "Henri Matisse: A Retrospective." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift." Through 11/15: "Projects: Suzanne Lafont." Through 2/16/93: "The Artist and the Book in 20th-Century Italy." 10/29–1/12/93: "New Photography 8."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Thur. to 9 p.m., Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 11/29: "Growing Old in Spanish Harlem." Through 2/14/93: "A Jewish Family in Colonial New York: The Levy-Franks Family Portraits." Through 1/3/93: "Songs of My People."

NASSAU COUNTY MUSEUM OF ART—1 Museum Drive, Roslyn, N.Y. (516-484-9337). Tue.–Sun. 11 a.m.–5. $2; seniors and students. Through 11/15: "Larry Rivers: Works from 1954–1990."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 1/3/93: "The NAMES Project AIDS Memorial Quilt."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6, closed Sun. and Mon. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." Through 3/13/93: "The One Bright Look of Life: Novels in Manuscripts." Through 1/9: "Mapping the New World." 10/31–1/30/93: "400 Years of Native American Portraits."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 11/15: "From the Studio: Artists-in-Residence, 1991–92."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 2/14/93: "Jean-Michel Basquiat." Through 11/29: "Alfonso Ossorio Drawings, 1940–1948: The Anatomy of a Surrealist Sensibility." Through 11/29: "Figurative Works from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 1/1/93: "Glenn Ligon: Good Mirrors are Not Cheap." Through 12/31: "Suzanne McClelland."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/28 at 10 a.m. and 2: "Fine Clocks & Watches." On view from 10/24. 10/29 at 10 a.m.: "Printed Books: Natural History and Science Including an Important Collection of Herbals." On view from 10/24. 10/30 at 10 a.m. and 2: "19th-Century European Paintings, Drawings, Watercolors, and Sculpture." On view from 10/24. 11/2 at 10 a.m. and 2: "Worldwide Stamps & Covers." On view from 10/31.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 10/29 at 6: "19th-Century European Paintings, Drawings, and Watercolors." On view from 10/24. 10/31 at 10 a.m. and 2: "Comic Collectibles." On view from 10/24.

DOYLE—175 E. 87th St. (427-2730). 10/28 at 10 a.m.: "Important 17th and 18th-Century English & Continental Furniture and Decorations." On view from 10/24.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/28 at 10:15 a.m. and 2: "English & Continental Silver." On view from 10/24. 10/29 at 10:15 a.m. and 2: "19th-Century Paintings." On view from 10/24. 10/31 at 10:15 a.m. and 2: "Important French Furniture." On view from 10/24.

SWANN—104 E. 25th St. (254-4710). 10/29 at 10:30 a.m.: "Art & Architecture Books." On view from 10/26.

MUSIC AND DANCE

COMPILED BY JOANNE CHEN

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 28

ORCHESTRA OF ST. LUKE'S, Roger Norrington conducting. With violinist Thomas Zehetmair. Beethoven's Leonore Overture, No. 3; Violin Concerto in D Major; Symphony No. 5 in C Major. Avery Fisher Hall at 8. $10–$25.

CABARET COMES TO CARNEGIE—Vocalist KT Sullivan. Words and music of Howard Dietz and Arthur Schwartz. Weill Recital Hall at 8. $20.

EUGEN INDJIC, pianist. Works by Schumann, Prokofiev, Chopin. Carnegie Hall at 8. $18–$30.

CLARION CONCERTS, Newell Jenkins conducting. With sopranos Julianne Baird and Olga Makarina, mezzo-soprano Jennifer Lane, countertenor Daniel Gundlach, tenors Michael Brown and Steven Tharp, basses Kevin Maynor and Kurt-Owen Richards, violinist Louise Schulman, organ and harpsichordist Frederick Hammond. Works by Monteverdi. Merkin Concert Hall at 8. $15.

TOKYO STRING QUARTET—With pianist Ilana Vered and cellist Sharon Robinson. Works by Haydn, Laderman, Schubert. 92nd St. Y's Tisch Center for the Arts at 8. $22.50–$25.

DA CAPO CHAMBER PLAYERS—The Sonic Boom Fall Festival series continues with Maw's "Ghost Dances," written for the group, plus works by Debussy and Brahms. Miller Theater, Broadway and 116th St. (854-7799), at 8. $12.

MUSIC AT THE ALTERNATIVE MUSEUM—Neil B. Rolnick performs computer music with video and film. 594 Broadway (966-4444), at 8. $8.

SACRED MUSIC IN A SACRED PLACE—With conductor Kent Tritle, soprano Maureen Haley, bass Frank Nemhauser, the New York Bach Ensemble. Bach cantatas. Church of St. Ignatius Loyola, Park Ave. at 84th St. (439-8044), at 8. $18–$30; $20, at door.

ERASURE—The Beacon Theatre, Broadway and 74th St. (307-7171), at 8. $29.50.

SHURA CHERKASSKY, pianist. Tribute to Vladimir Horowitz. Steinway Hall, 57th St. between Sixth and Seventh Ave. (246-1100), at 6:30. Free (by reservation).

NEW YORK PRO ARTE CHAMBER ORCHESTRA—Works by Poulenc, Mendelssohn, more. Church of Heavenly Rest, Fifth Ave. and 90th St. (876-1084), at 8. $15.

THE CAGES—The duo will be in town to perform impromptu concerts. Call the "Strummin' in Your Lap" hot line at (800)435-9185 to request a free concert, for any event. Leave a detailed message.

JUILLIARD/IBM CONCERTS IN THE GARDEN—Pianist James Giles. Works by Bach, Mozart, Stravinsky. Madison Ave. at 57th St. at 12:30. Free.

Thursday, October 29

NEW YORK PHILHARMONIC, Klaus Tennstedt conducting. Mahler's Symphony No. 6. Avery Fisher Hall at 8. $10–$50.

S.E.M. ENSEMBLE ORCHESTRA, Petr Kotik conducting. With pianist David Tudor. Cage's *Atlas Eclipicalis*. Carnegie Hall at 8. $12-$40.

PHILLIP OFFICER, vocalist. Works by Richard Rodgers, Oscar Hammerstein II, others. Weill Recital Hall at 8. $15.

INTERNATIONAL HARPSICHORD FESTIVAL—New York debut of harpsichordist Olivier Baumont. Rameau's "Pieces in E," Couperin's "25th Ordre," Scarlatti's "Five Sonatas," Handel's Suite V in E. Merkin Concert Hall at 8. $15.

MICHAEL THOMPSON, hornist, **RUTH GOLDEN,** soprano, **DAVID OWEN NORRIS,** organist. National Academy of Design, Fifth Ave. between 89th and 90th St. (369-4880), at 6:30. $30.

BERN NIX, guitarist-composer. With bassist William Parker, and drummer David Cappello. Roulette, W. Broadway at White St. (219-8242), at 9. $7.

THE CAGES—See 10/28.

NOONDAY CONCERTS—Musical Chairs, quartet of strings, oboe, and piano. Works by Martinu and Ravel. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

JUILLIARD SCHOOL CONCERTS—Members of the Accompanying, Voice, and Opera departments. Paul Hall, 60 Lincoln Center Plaza (769-7406), at 6. Free.

SAINT THOMAS CHOIR—With organist Gerre Hancock. Works by Sowerby. Saint Thomas Church Fifth Avenue, 1 W. 53rd St. (757-7013), at 5:30. Free.

BARGEMUSIC—Violinist Theodore Arm, cellist Christopher Costanza, pianist Joseph Vill. Beethoven's Piano Trio in E-Flat Major; Sonata for Violin and Piano in G Major; Beethoven's Piano Trio in B-Flat Major, "Archduke." Fulton Ferry Landing, Brooklyn (718-624-4061) at 7:30. $15.

Friday, October 30

NEW YORK PHILHARMONIC—See 10/29.

JUILLIARD SCHOOL CONCERT—"An Evening of Chamber Music." Alice Tully Hall at 8. Free (tickets required).

EARL WILD, pianist. Works by Rachmaninoff and Chopin. Carnegie Hall at 8. $10–$50.

ANNER BYLSMA, cellist. Works by Bach. Weill Recital Hall at 8. $18.

FLUTES OF AMERICAS—Tahuantinsuyo performs South American Andes Mountains music; Kevin Locke, South Dakotan Lakota Sioux dance and music. Plus Louise Mofsie and the Silvercloud Singers, Peruvian dancers Asi Baila Mi Peru, Ecuadorian dancers Causainan, and Bolivian dancers Inca Llajta. Symphony Space at 8. $15.

ERASURE—See 10/28.

PETER GORDON AND THE LOVE OF LIFE ORCHESTRA QUARTET— Works influenced by Asian and Eastern European music. Roulette, W. Broadway at White St. (219-8242), at 9. $7.

SRI CHINMOY BHAJAN SINGERS—Indian mantric melodies. Bosendorfer Center, 406 E. 79th St. (718-523-2082), at 7:30. Free.

MANHATTAN SCHOOL OF MUSIC SYMPHONY, Glen Cortese conducting. Bartok's Suite from "The Miraculous Mandarin," and Brahms's Symphony No. 2. 120 Claremont Ave. (749-2802), at 8. Free.

CMJ 1992 AMPHETAMINE REPTILE RECORDS SHOWCASE—Helmet, Melvins, Cows, Surgery, Cosmic Psychos, Hammerhead, surprise guests. The Ritz, 254 W. 54th St. (541-8900), at 8. $15–$17.50.

MICHAEL LYDON TRIO, pop/jazz group. Third Street Music School Settlement, 235 E. 11th. St. (777-3240), at 7:30. Free.

THE CAGES—See 10/28.

Saturday, October 31

NEW YORK PHILHARMONIC—See 10/29.

DYANGO, Spanish singer. Carnegie Hall at 8. $25–$36.

BARROCO ANDINO—Mix of Andean and Western-classical-music traditions. Weill Recital Hall at 8:30. $30.

CHINESE MUSICAL ARTISTS, Ngaryea Khoe conducting. Music director Chung Mou Chu. Chinese choral works. Merkin Concert Hall at 8. $10.

ROYAL N.Y. DOO WOPP SHOW—The Spaniels, Duprees, Limelights, The Channels, Planotones, Dixie Cups, Royal All Stars Super Group. Radio City Music Hall at 8. $20–$25.

CABARET-IN-CONCERT SERIES—Karen Akers performs theater songs and standards. 92nd St. Y's Tisch Center for the Arts at 8. $25.

DAVID SHEA, composer-vocalist. Roulette, W. Broadway at White St. (219-8242), at 9. $7.

BLUES TRAVELER—Roseland, 239 W. 52nd St. (307-7171), at 8. $20.

FLUID—The Marquee, 547 W. 21st St. (307-7171), at 9. $12.50.

MATERIAL ISSUE—Irving Plaza, 17 Irving Place (307-7171), at 9:30. $16.50–$18.

RONNIE WOOD—With the Immaculate Fools. The Ritz, 254 W. 54th St. (541-8900), at 9. $17.50–$25.50.

ERASURE—See 10/28.

AMORARTIS, Johannes Somary conducting. Handel's *Susanna*. Saint Jean Baptiste Church, 76th St. at Lexington Ave. (874-4513), at 8. $15.

BROADWAY MUSIC—"An Evening of Lerner and Loewe," with Tony Sandler. Brooklyn College's Whitman Hall (718-951-4500), at 8. $20–$30.

Sunday, November 1

NEW WORLD SYMPHONY, Michael Tilson Thomas conducting. Works by Ginastera, Gershwin, Ives. Avery Fisher Hall at 3. $14–$28.

MUSICIANS ECLECTIC COLLECTIVE, Herick Jul Hansen conducting. Works by Grofe. Carnegie Hall at 3 and 8. $25–$55.

AMPHION WIND QUINTET—With pianist Susan Walters. Premiere of Husa's Recollections for Piano and

Woodwind Quintet and Laura Medlin's Woodwind Quintet No. 1; and works by Ligeti and Klughardt. Weill Recital Hall at 5:30. $13.50.

THE MUSIC PROJECT—Riegger's Concerto, Pierne's Sonata da camera, Poulenc's Sonata, Beethoven's Quintet in E Flat. Weill Recital Hall at 2. $15.

MUSIC-AND-MORE CONCERTS—Pianists Israela Margalit and Seymour Lipkin, clarinetist Jorge Garcia d'Leon, soprano Indira Mahajan. Works by Rachmaninoff, Jean, Bassi, Purcell, Bellini, Liszt-Wagner, Saint-Saens. Merkin Concert Hall at 3. $15.

INTERNATIONAL HARPSICHORD FESTIVAL—Four Nations Ensemble. Works by J.S., C.P.E., and W.F. Bach. Merkin Concert Hall at 8. $15.

ERASURE—See 10/28.

THE SOUP DRAGONS—The Ritz, 254 W. 54th. St. (541-8900), at 8. $20–$25.

CONCERTS AT THE CLOISTERS—Dutch choir Capella Pratensis. Fort Tyron Park (923-3700), at 3. $12–$28.

CAGEMUSICIRCUS—Over sixty performers unite in a five-hour celebration of the life and work of John Cage. Symphony Space at 3. $15.

JAZZ AT SAINT PETER'S—Bassist Milt Hinton, guitarist Bucky Pizarelli, pianist John Bunch perform in a tribute to Duke Ellington. Lexington Ave. and 54th St. (935-2200), at 7:30. $10.

WENDY BROWN-REALMUTO, soprano. With pianist Bill Lewis. Donnell Library Center, 20 W. 53rd St. (621-0620), at 2:30. Free (pick up tickets at 1:30).

SPANISH RENAISSANCE MUSIC—Choir of the Church of Saint Luke in the Fields, 487 Hudson St. (633-2167), at 4. Free.

ILAN RECHTMAN, pianist, and **ANYA YOUNGBLOOD,** soprano. Ravel's "Five Greek Folk Songs" and Wolf's "Art Songs." Hotel Wales, 1295 Madison Ave., at 6. Free.

NEW YORK CHAMBER ENSEMBLE—With soprano Merideth Parsons. Works by Brahms, Griffes, and Berlioz. Great Hall of the Ethical Culture Society, 2 W. 64th St. (870-2439), at 5. Free.

CATHEDRAL COMBINED CHOIRS, Bruce Fifer conducting. With organist Harry Huff. Faure's Requiem. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7. Free.

FELIPE GARCIA VILLAMIL AND GRUPO EMIKEKE—Afro-Cuban music. American Museum of Natural History, Central Park West at 79th St. (769-5315), at 2 and 4. Free.

BARGEMUSIC—See 10/29. Today at 4. $18.

CHARLIE SEPULVEDA & THE TURNAROUND—Latin jazz on trumpet. Prospect Park Picnic House, Third Street and Prospect Park West entrance, Brooklyn (718-788-0055), at 3. $5.

Monday, November 2

RED STAR RED ARMY CHORUS AND DANCE ENSEMBLE—Featuring tenor Evgheni Belyaev, bass Nikolai Nizienko, dance choreographer Andrei Timofeyev. Russian and American national anthems, "God Bless America," and pre-Revolution folk songs from various regions of the former Soviet Union. Avery Fisher Hall at 8. $15–$30.

NEW YORK FESTIVAL OF SONG—Featuring soprano Marcia Hunter, baritone Brian Kent, cellist-guitarist Mark Stuart and pianist Steven Blier. Songs by John Lennon and Paul McCartney. Walter Reade Theater at 7:30. $18.

CHAMBER CHOIR OF THE UNIVERSITY OF SALAMANCA, SPAIN—With Gerard Edery. Secular and sephardic songs. Alice Tully Hall at 8. $10–$20.

SEDAT SACEK, oboist, and **CHRISTOPHER LICCARDO,** pianist. Donnell Library Center, 20 W. 53rd St. (621-0620), at 2:30. Free (pick up tickets at 1:30).

ASCENSION MUSIC CHORUS AND ORCHESTRA, Dennis Keene conducting. Soprano Oksana Krovitsa, mezzo-soprano Christina Wilcox, tenor Frederick Urrey, bass-baritone Charles Robert Stephens. Bach's Mass in B Minor. Church of the Ascension, Fifth Ave. and 10th St. (254-8553), at 8. $15; $18, at door.

GIVERNY, flute-and-harp duo. Works by Andres, Rochberg, Bracali, Alwyn, Faure. New School Auditorium, 66 W. 12th St., at 8. $4.

COMPUTER JAZZ—NYU faculty, student, and Greenwich Village musicians will be connected to interactive computer systems programmed to respond to and improvise with human players. University Theatre, 35 W. 4th St. (998-5422), at 8. $4.

NOONDAY CONCERTS—Choir of Trinity Church, Owen Burdick directing. Music by Howells. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

MANHATTAN SCHOOL OF MUSIC CONCERTS—Faculty composers. Broadway at 122nd St. (749-2802), at 8. Free.

RICHARD CIONCO, pianist. Liszt's "Transcendental Etudes." Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

Tuesday, November 3

NEW YORK PHILHARMONIC—See 10/29.

CANTERBURY CHORAL SOCIETY, Charles Dodsley Walker conducting. Mahler's Symphony No. 8. Carnegie Hall at 8. $10–$50.

ERASURE—See 10/28.

VENUS TRIO, flute-harp-vocal ensemble. With guitarist Mark Delpriora. Works by Vivaldi, Saint-Saens, Castelnuovo-Tedesco, Ibert, Stravinsky, Canteloube. St. Bartholomew's Church, 109 E. 50th St. (751-1616), at 6. $5.

MANHATTAN SCHOOL OF MUSIC CONCERTS—The Rascher Saxophone Quartet. Works by Bach, Xenakis, Denhoff, Biales, Keuris. Broadway at 122nd St. (749-2802) at 8. Free.

JUILLIARD SCHOOL CONCERT—See 10/30.

SAINT THOMAS CHOIR—With organist Gerre Hancock. Works by Thomas Tomkins and Charles Wood. Saint Thomas Church Fifth Avenue, 1 W. 53rd St. (757-7013), at 5:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 10/29 at 8: Strauss's *Die Fledermaus*, Gibson conducting; soloists include Lawrence, Wasson, Brubaker, Orth, Mattsey, McKee, Groenendaal, Billings. 10/30 at 8: Bizet's *Carmen* (in French with supertitles), Ajmone-Marsan conducting; Marsee, Zseller, Duykers, Huls. 10/31 at 1:30: Mozart's *The Magic Flute*, Bergeson conducting; Futral, Kelley, Kelly, Lau, West, Dworchak. 10/31 at 8: Bizet's *Carmen* (in French with supertitles), Ajmone-Marsan conducting; Redmon, Riel, Barasorda, Dworchak. 11/1 at 1:30: Strauss's *Die Fledermaus;* Gibson conducting; South, Wallin, Drews, Otey, Baker, McKee, Groenendaal, Billings. 11/3 at 8: Strauss's *Die Fledermaus;* same as 11/1.

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. 10/28 at 8: Glass's *The Voyage*, Ferden conducting; soloists include Schuman, Troyanos, Perry, Noble, Erickson, Shaulis, Robbins, Opalach. 10/29 at 8: Puccini's *Madama Butterfly*, Rudel conducting; Watanabe, White, Sylvester, Pons, Hoffman, Laciura, Schroeder, Courtney, Aceto, Crouthamel. 10/30 at 7:30: Rossini's *Semiramide;* Marin conducting; Weidinger, Scalchi, Lopardo, Tumanyan, Wells, Cho, Forest, Yannissis. 10/31 at 1: Puccini's *Tosca*, Badea conducting; Dimitrova, Pavarotti, Fondary, Loup, Wells, Anthony, Short, Aceto, Musial-Aderer. 10/31 at 8:30: Glass's *The Voyage;* same as 10/28. 11/2 at 8: Donizetti's *L'Elisir d'Amore* (first performance), Muller conducting; Swenson, Olsen, Quilico, Dara, Murphy. 11/3 at 8: Puccini's *Madama Butterfly;* Rudel conducting; Soviero, White, Sylvester, Pons, McCormick, Laciura, Byrne (debut), Courtney, Aceto, Crouthamel.

Amato Opera

AMATO THEATRE—319 Bowery (228-8200). Through 5/16/92. Tickets: $16. 10/31 at 7:30; 11/1 at 2:30: Gounod's *Faust*, Anthony Amato conducting.

Other

FLORENCE GOULD HALL—55 E. 59th St. (355-6160). 10/30–10/31 at 8: Soprano Marion Sylvestre in Poulenc's *La Voix Humaine* and *La Dame de Monte Carlo* (in French with translation). $20.

REGINA HALL—65th St. and 12th Ave., Brooklyn (718-232-3555). 11/1 at 4: The Regina Opera Company in a two-hour concert of opera arias and ensembles. $5.

JUILLIARD OPERA CENTER—Alice Tully Hall. 10/28 at 1: Young artists of the center perform selected arias. Free.

DANCE

Trisler Danscompany

THE JOYCE THEATER—Through 11/1. Tickets: $23. 10/28–10/30 at 8; 10/31 at 2 and 8. 11/1 at 2 and 7:30: Elements of ballet and modern dance.

Paul Taylor Dance Company

CITY CENTER—Through 11/8. Tickets: $10–$40. 10/28–10/30, 11/3 at 8; 10/31 at 2 and 8; 11/1 at 3 and 7:30: Call about works scheduled for each performance.

Other

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 10/29–10/31 at 8; 11/1 at 3: David Hurwith in *Appliance Meditations*. $12. 11/2 at 8: A. Leroy in *Last Forever*. $10.

ILYA GAFT DANCE THEATER—Merkin Concert Hall. 11/2–11/3 at 8: Selections from *Swan Lake, La Bayadere, Giselle, The Nutcracker,* others. $14–$18.

JAMES SEWELL DANCE AND DIANE COBURN BRUNING—92nd St. Y's Dance Center. 11/1 at 3: Featuring informal performances of new and reconstructed works. $5.

ICE THEATRE OF NEW YORK—Sky Rink, 450 W. 33rd St., sixteenth floor (924-0077). 10/29 at 8, 10/30 at 12:30: Guests performances by Gary Beacom, Toller Cranston, and 1992 Olympic bronze medalists Maya Usova and Alexander Zhulin. World premiere of excerpts from *Hitchcock Suite;* also *The Dream, Different Trains, Angel Part I, Lumiere*. $25.

DANSPACE PROJECT—Second Ave. and 10th St. (674-8194). 10/29–11/1 at 8:30: Alison Salzinger in *Package* and *Scratchy Line*. $10.

DOUG ELKINS DANCE COMPANY—World Financial Center Winter Garden, West St. between Vesey and Liberty St. (945-0505). 11/1 at 3: *Danforth and Multiply, or the Rituals of Democracy*.

MOVEMENT RESEARCH—Judson Church, 55 Washington Square South (477-6854). 11/2 at 8: Vicky Shick and John Jasperse. Free (reserve).

ANNE TERESA DE KEERSMAEKER—Brooklyn Academy of Music, Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100). 10/30–10/31 at 8: *Achterland*. $10–$30.

VIVA BRAZIL DANCE COMPANY—American Museum of Natural History, Central Park West at 79th St. (769-5315). 10/31–11/1 from 1–4:30 (repeated performances throughout the afternoon): Choreographies reflecting the fusion of African, European, and indigenous elements on Brazilian culture and traditions. Free.

RICHARD BULL DANCE THEATRE—Warren Street Performance Loft, 46 Warren St. (732-3149). 10/29–10/31 at 8: Premiere of *The Dummy Dances* and *Short Orders;* also *If It Moves, It Dies*. $10.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 10/29–11/1 at 9: Laurie Carlos in *White Chocolate for My Father;* $8. 10/29–10/31 from 7:30–11: New York's finest performance pranksters in *Lair of the Trickster;* $3/visit. 11/1 at 7:30: Eileen Myles in *All Saints Day Special on Election Eve Eve;* $8.

LA MAMA—74A E. 4th St. (475-7710). 10/29–10/31 at 10: Hapi Phace's *Sara Lee Entenmann: Undercover Dietician*. $12.

TECHSTASY—Thread Waxing Space, 476 Broadway, (966-9520). 10/29, 10/30 at 8: Todd Levin and Peter Halley in *Ride the Planet*. 10/31 from 10–6: Toni Dove's *The Blessed Abyss*. 11/3 at 8: ARTeam in *Totally Ditmo*. $8.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

APPLE—17 Waverly Pl., bet. Broadway and University Pl. (473-8888). Casual. Vegetarian-Vietnamese. Spcls: stuffed boneless chicken, crispy seitan with pecans, broiled boneless Vietnamese duck. Res. sug. L Mon.–Fri. 11 a.m.–4:30. Br Sat.–Sun. 11 a.m.–4:30. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(M)** **AE, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE—210 Spring St., at Sixth Ave. (274-0505). Casual. French bistro. Spcls: grilled rare yellowfin tuna with spinach pasta, ratatouille and tapenade beurre blanc sauce, steak tartare, magret de canard au jus with sauteed sliced potatoes. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–4. D daily 6–midnight. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. *Sun. hot and cold* buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

MUENG-THAI—23 Pell St., bet. Mott St. and Bowery (406-4259). Casual. Thai. Spcls: pla-sarm-rod, panaeng, pad-thai. Res. nec. L Tue.–Sun. 11:30 a.m.–3. D Sun., Tue.–Thu. 3–10, Fri.–Sat. to 11. Closed Mon., except holidays. **(I)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 *a.m.–midnight., Fri. to* 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, herb-roasted salmon, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

VUCCIRIA—422 W. Broadway, bet. Prince and Spring Sts. (941-5811). Casual. Southern Italian-Sicilian. Spcls: pasta con sarde, vitello Vucciria, pollo Palermo. Res. sug. L and D Sun.–Wed. noon–midnight, Thu.–Sat. to 1 a.m. Jazz every Mon. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L

Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.–midnight. **(I–M)** **AE, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled New York shell steak with caramelized shallot sauce, grilled fresh salmon with tarragon wild rice pancake, lasagna with grilled balsamic chicken, sundried tomato and spinach. L Mon.– Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E)** **AE.**

COWGIRL HALL OF FAME—519 Hudson St., at 10th St. (633-1133). Casual. American country western. Spcls: barbecued ribs, chicken fried chicken, frito pies. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Bar till 2 a.m. Private parties for 20–75. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

MONTE'S—97 MacDougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, *moqueca*. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Tue.–Sun. Closed Mon. **(I–M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA MAISON JAPONAISE—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5:30–10:30. Private parties for 25–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema fritta. Res. nec. Prix fixe D only Mon.–Fri. 5–10, Sat. to 11. Private parties for 30–100. Closed Sun. **(M)** **AE.**

MARIO'S—7 E. 30th St. (532-7787). Casual. Italian. Spcls: broiled veal chop, grilled or poached salmon, homemade lasagna. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

METROPOLIS CAFE—31 Union Sq. West. (675-2300). Casual. New American. Spcls: sauteed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted L.I. duck glazed with molassas and olive oil in a peach sauce. Res. sug. L Mon.–Sat. noon–4. Br Sun noon–4. D daily 5:30–12:30 a.m. Supper til 2 a.m. Ent. nightly. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: rosewater-cured tuna, penne with morels and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, TM, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PORTFOLIO—4 W. 19th St. (691-3845). Casual. Italian-American. Spcls: hazelnut calamari, homemade mushroom ravioli with garlic cream, pappardella with wild mushroom cream and braised chicken breast. Res. sug. L Mon.–Fri. 11:30–4. L and Br Sat.–Sun. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. 4–10. **(M)** **AE, DC, MC, TM, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

ZIP CITY BREWING CO.—3 W. 18th St. (366-6333). Casual. American-Pub. Spcls: yellowfin tuna chili with black beans and creme fraiche; rabbit, venison and wild boar sausages with warm lemon potato salad; smoked chicken, avocado and three tomato salad with basil vinaigrette. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Private parties for 70. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcls: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M-E)** **AE, CB, DC, MC, V.**

BILL HONG'S—227 E. 56th St. (751-4048). Casual. Cantonese. Spcls: lobster roll, breaded chicken with mixed chinese vegetables, shrimp with chinese broccoli and straw mushrooms. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 3–11, Sun. 2–11. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRIANON—455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIETRO'S—232 E. 43rd St. (682-9760). Casual. American-Italian steakhouse. Spcls: chopped salad, steak for 2, shell macaroni with brown veal marrow. Res. sug. L Mon.–Fri. noon–4. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, *pollo contadina, saltimbocca* Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St. (688-5447). Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

AGLIO e OLIO—145 W. 55th St. (582-9589). Casual. Italian/Mediterranean. Spcls: spaghetti with asparagus and prosciutto in a lemon cream sauce, whole roasted sea bass with grilled eggplant and sweet red pepper oil, stufato di pollo in crosta, tomato risotto with calamari and fresh oregano. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sat. 11 a.m.–3. D Tue.–Sat. 5:30–11, Mon. to 10. Private parties for 40. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M-E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M-E)** **AE, CB, DC, MC, V.**

CORRADO—1373 Sixth Ave., bet. 55th–56th Sts. (333-3133). Casual. Italian. Spcls: wild mushroom risotto, grilled salmon with polenta and black bean salsa, potato gnocchi with pomodoro pesto sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

DESMOND'S—327 W. 57th St. (307-1722). Casual. American. Spcls: prime rib, blackened swordfish, steak and kidney pie. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–4. D daily 5–2 a.m. Private parties for 50. Pianist Mon.–Sat. from 8. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Dancing nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seard tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC, TM.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA LOVERS—158 W. 58th St. (582-1355). Casual. Italian. Spcls: linguini frutti di mare, fettuccine primavera, gitti arabiata. Res. sug. L and D daily noon–11. Private parties for 15–20. **(I–M)** **AE, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St, in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

JIM MCMULLEN—1341 Third Ave., bet. 78th–79th Sts. (861-4700). Casual. American. Spcls: chicken pot-pie, crabcakes, grilled lamb chops. Res. sug. L daily 11:30 a.m.–4. D daily 4–midnight. Private parties for 25–85. **(M)** **AE, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

KULU—1770 Second Ave., bet. 92nd–93rd St. (996-4550). Dress opt. Modern American. Spcls: lobster lasagna with pesto ricotta and wild mushroom, grilled steak with frites allumettes and tomato chutney, magret duck breast with pickled cucumbers and blackberry dressing. Res. sug. D daily 5:30–11. Private parties for 200. **(M)** **AE, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angel hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LOWELL HOTEL—28 E. 63rd St. (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30–10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; veal chop in a coriander crust, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE SZECHUAN COLUMBUS—193 Columbus Ave., at 69th St. (496-8778). Casual. Chinese-Szechuan. Spcls: Empire special chicken with sesame seeds, dim sum, dry saute string beans, steamed whole fish. Res. sug. L and D Sun.–Tue. 10:30 a.m.–1 a.m., Wed.–Sat. to 2 a.m. Private parties for 40–50. **(I)** **AE, MC, V.**

IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcls: homemade tortelloni stuffed with pumpkin and creamy porchini sauce, veal chop Partenopea, scampi griglia. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 4:30–11:30, Sun. 3:30–11:30. Private parties for 20. **(M)** **AE.**

JOSEPHINA—1900 Broadway, bet. 63rd–64th Sts. (799-1000). Casual. International. Spcls: grilled ginger glazed calamari, pan-seared sesame coated yellowfin tuna with miso-wasabi sauce, horseradish crusted Norwegian salmon. Res. sug. L Tue.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3. D Tue.–Fri. 5:30–midnight, Sat.–Mon. 5–midnight. Private parties for 100–150. **(M)** **AE, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St. (595-7996). Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. for 6 or more. L daily noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BRONX

ANNA'S HARBOR—565 City Island Ave. (885-1373). Casual. Italian seafood. Spcls: broiled twin lobsters, combination marinara, surf and turf. Res. sug. L and D daily 11 a.m.–11. Private parties for 350. **(M)** **AE, CB, DC, MC, V.**

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN—2670 Coney Island Ave. (718-332-8111). Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, veal medallions with calvados sauce. Res. nec. L daily noon–2. D Mon.–Thu. 8–midnight, Fri.–Sat. 9–3 a.m., Sun. 8–1 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS—United Nations Information Fair is through 10/30, 9 a.m.–5. In the public lobby of the General Assembly Building, First Ave. and 46th St. Free (963-7721). . . .**The CMJ Music Marathon** is 10/28–31. Bands, symposiums, and speakers. At the Vista Hotel, 3 World Trade Center. Call for details (516-466-6000). . . .The American Stamp Dealers Assoc. presents the **Postage Stamp Mega-Event** on 10/28–11/1. Jacob Javits Center. Free (516-759-7000). . . .**Big Apple Circus** runs through 1/10. At Lincoln Center. Call for details; $10–$45 (268-0055). . . .**The World's Toughest Rodeo** is on 10/30 at 7:30 and 10/31 at 1:30 and 7:30. Madison Sq. Garden. Call for details (465-MSG1). . . .**The International Vintage Poster Fair** is 10/31, 11 a.m.–7 and 11/1, 11 a.m.–6. At the St. Moritz Hotel, Quadrille Rm., 50 Central Park South. $7 (206-0499). . . .**Halloween Festival** is 10/31, 11 a.m.–6. Fulton St. to Peck Slip on Water St. Free (809-4900). . . .**Astor Place Festival** is 11/1, 10 a.m.–dusk. From Broadway to Lafayette St. on Astor Pl. Free (995-9372).

PERFORMANCES—The New York Shakespeare Festival presents **Public Fringe** with David Cale on 10/29–30 at 10:30 and **No Shame** with lounge acts, skits, and music on 10/31 at 10:30. Call for details. (598-7150). . . .**WOW Cafe** presents *Women and Children First: Outstanding Perk or Tool of Oppression?* on 10/29–31 at 8. $6–$8 (460-8067). . . .**Ice Theater of New York** presents *Performance '92* on 10/29 at 8 and 10/30 at 12:30. At Sky Rink. There will be a special Halloween benefit preview on 10/28. Call for details (239-4320). . . .**Dynamic Theatre** and **The Drama Club** present *Carnevale of Souls,* featuring exotic dancers, contortionists, fire-eaters, and more, on 10/30, 9–2 a.m. $10 (799-3753). . . .A showing of *The Cabinet of Dr. Caligari* with Lee Erwin playing the cathedral's organ will be followed by the Great Procession of Ghouls on 10/30 at 7 and 11. **The Cathedral of St. John the Divine.** $10 (307-7171). . . .Anne Ludlum's *Kate and Isabel*, winner of the 1992 Metawhateverphor Theatre Playwrighting Contest, is through 10/31 at the **St. Marks Studio Theatre.** $10 (387-8153). . . .**Divine Entertainment** presents *Ravings—The Red Death,* a multi-faceted performance of Poe's *Masque of the Red Death* on 11/1 at 8. At the Gay and Lesbian Community Center. $12 (229-8088). . . .**The O'Casey Theater Company** presents *Three Shouts from a Hill,* O'Casey's one-act comedies, on 11/3–14. At Symphony Space. Call for details; $18–$25 (864-5400). . . .**Bank Street Repertory** presents a staged reading of *The Loophole* on 11/1 at noon and 11/2 at 8. $5 (201-659-6460).

BENEFITS—Some of Broadway's greatest expose themselves in *Broadway Bares II* on 10/28 at midnight. Proceeds to **Broadway Cares/Equity Fights AIDS.** At City Theater. $20–$50 (840-0770). . . .**The Glaucoma Foundation** celebrates the Sixth Annual Black and White Ball on 10/29 at 6:30. At the Great Hall on Ellis Island. $150 and up (838-2660). . . .**The Children's Hope Foundation** hosts Harvest of Hope on 10/30, 7–10. At the Museum Club at Bridgewaters. Call for details (941-7432). . . .**The Mint Theater Company** benefit Halloween party is 10/30 at 9. $10 (315-9434). . . .**The Theater for the New City's** sixteenth annual benefit Village Halloween Costume Ball is 10/31 at 6. Call for details; $15 (254-1109). . . .Songwriters John Kander and Fred Ebb to be honoreed in a **Senior Action in a Gay Environment** Broadway Legends Benefit on 11/2 at 6:45. At the Promenade Theater. $75–$1000 (741-2247). . . .**The Greater New York March of Dimes's** Fifth Annual Gourmet Gala is 11/2 at 7. At the Plaza Hotel. $750 (353-8353).

LECTURES, DISCUSSIONS, AND READINGS—The Nuyorican Poets Cafe presents Michael Karlsberg's Outspoken Event with David Trinidad and Thomas Glave on 10/28; Pamela Sneed's *A Contemporary Tale of Harriet Tubman: A Black Woman's Journey* on 10/29–30; Slams are 10/28, 10/30. Call for details (505-8183). . . .**The Americas Society** and **Marymount College** present *Ambiguous Discovery: A Literary Symposium on the Repercussions of 1492* on 10/28 at 1:30. Free (517-0507). . . .**The Academy of American Poets** and **The Cooper Union** present *Beneath a Single Moon: Buddhism in Contemporary American Poetry* on 10/28 at 8. At Cooper Union. Free (274-0343). . . .**The Americas Society** presents *An Evening in the Postmodern Tense* with William Gibson, Jack Womack and Laurie Anderson on 10/29, 5:30–8. $25 (249-8950, ext. 384). . . .**The Japan Society** presents *Who's to Blame? Confronting Animosity in U.S.—Japan Relations*, with authors Michael Lewis and Jonathan Rauch and moderator Carol Gluck, on 10/29 at 6:30. $10 (752-3015). . . .**Poets House** presents *Passwords: William Jay Smith on Walter de la Mare* on 10/29 at 7. $3 (431-7920). . . .**Artists Talk On Art** presents *Witch Art: Earth-Based Spirituality, Ritual and Contemporary Art* with Lauren Raine, Donna Henes, Duncan Eagleson, and Rosemary Lyons on 10/30 at 8. SoHo Photo Gallery. $4 (385-2862). . . .**The Poetry Project** presents readings by Hannah Weiner and George Thérèse Dickenson on 10/28 at 8 and Angry Women on 10/30 at 10:30. At St. Mark's Church. $5 (674-0910). . . .**Rizzoli Bookstore** presents a reading by Armistead Maupin on 10/30 at 6:30. Free (674-1616). . . .**La Mama La Galleria** presents *Crossing Borders,* poems by Joann Washington, Gavin Moses, and Nita Michaels with music by Steven Antonelli on 10/30 at 8; and *Telling Stories, Dancing Memories: Dunham to Baker,* a performance piece by Larl Bacham on 10/31–11/1 at 8. Contributions accepted (505-2476). . . .**Angelika Film Center** presents *Understanding Cinema,* eight intensive film seminars, on 11/1–8, 10 a.m.–11:45 a.m. $140 (274-1978). . . .**The French Institute/Alliance Francaise** presents *Henri Matisse: A Kind of Paradise,* a lecture by John Elderfield, on 10/2 at 6. At Florence Gould Hall. $10 (307-7171). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents Wendell Berry and John Haines on 11/2 at 8. Call for info (996-1100). . . .**The Joseph Papp Public Theater** presents *Best American Essays,* with introduction by Susan Sontag and essays by Elizabeth Hardwick and David Reiff, on 11/2 at 8. The Public. $5 (598-7150).

TOURS

ELLIS ISLAND—10/28 at 9:30, a tour through historical Manhattan with Joyce Gold. Meet at the flagpole at State and Water St. Reserve; $18 includes tour, ferry, and entry to Ellis. (242-5762).

GOTHAM GHOSTMOBILE—10/30 at 7; 10/31 at 2 and 6:30: See Manhattan at its most morbid from Harlem to the Battery. A four-hour mini-bus tour with stops at grisly murder sites, cemeteries, and other spooky spots. $20; reserve (388-2286).

SHOE LEATHER WALKING TOURS—Gramercy Park Literary and Historical Walk. 11/1 at 2. $10; reserve (679-7786).

HAUNTS ON THE HUDSON—*Ghosts By Moonlight.* 10/29 at 7, storyteller and folklorist Lisa Lipkin sets the mood for Halloween with tales of ghosts, goblins, murders, and mayhem. Free; reserve (267-9700).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Every Thursday and Friday from 11 a.m. to 1. $20 includes tram fare (861-1876).

BIG ONION WALKING TOURS—10/31 at 1: **Immigrant New York.** . . .10/31 at 1: **"Upon This Rock": Historic Catholic New York**. $9 adults, $7 students and seniors; reserve (439-1090).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—11/1 at 2: **Sons and Daughters of Erin.** Follow the rise of the Irish in New York, starting just prior to the potato famine of 1848. . . .11/1 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 11/1 from 1 to 4: **Politics of New York: A Pre-Election Special**. $18. . . .11/1 from 1 to 5: **Murder on Carnegie Hill.** $38.

URBAN EXPLORATIONS—10/31 from 1 to 4, **Galleries of SoHo.** $12. $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday tour schedule. 10/8 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . . . . .11/7, 14, 21, 28 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .11/7, 15, 28 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .11/14, 21, 28 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .10/31, 11/7, 14, 21, 28 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .11/22, 29 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .11/1, 8, 14, 29 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .11/1, 8, 15, 22, 29 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank. . . .10/31, 11/21, 22 at 2: **Lesbian and Gay Heritage Walking Tour;** meet at the Washington Square Arch for an educational stroll through 300 years of New York's rich gay and lesbian history. . . .11/1 at 2: **Gramercy Park Literary and Historical Walk;** Meet at 46 E. 21st St. and visit the Players Club, Pete's Tavern, and other haunts of the old literati. . . .11/1 at 2: **Ghosts of the Upper West Side;** join this goulish group at 5 W. 73rd St.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 11/8 at 1 vs. Green Bay. All home games are sold out. . . .**Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). 11/1 at 1 vs. Miami.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$32. 10/29 at 7:30 vs. Quebec. 11/2 at 7:30 vs. Buffalo. 11/4 at 7:30 vs. Philadelphia. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 11/31 at 7:35 vs. NJ Devils. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. 10/30 at 7:35 vs. NY Islanders.

STEPS—NYC Marathon, 26.2M. 11/1 at 10:50 a.m. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY JOANNE CHEN

CONCERTS AT THE MET—Saturday Afternoon Treats. For ages 7–12. Richard Kapp hosts a special one-hour Philharmonia Virtuosi concert. Learn the story behind the music (McBride's "Pumpkin Eater's Little Fugue," for instance), ask questions, and join the Children's Choice party. 10/31 at 2:30: Grace Rainey Rogers Auditorium, 1000 Fifth Ave., (570-3949). $10, reserve (call Helen at 570-3964, for party information).

SOUTH STREET SEAPORT—Harvest Festival. 10/31, from noon–4: mask and pumpkin decorating at the Children's Center on John St. From 3–5, square dancing with Mary Virginia Brooks and Grand Picnic on Pier 16. 11/1, from 1–3: mask-making. From 3–4: ghost stories aboard the Peking ship, docked at Pier 16. Plus, master carvers will display their pumpkin sculptures all weekend. Free (669-9430).

FILM SOCIETY OF LINCOLN CENTER—The Witches. For ages 7 and up. 10/31–11/1 at 2: Luke and his grandmother must foil a plot to turn all children into mice. Walter Reade Theater, 70 Lincoln Center Plaza (875-5610). $5; adults $7.

AMERICAN STAMP DEALERS ASSOCIATION—Youth Day. For ages 5 and up. 10/31 from 10–6: Special children's exhibits. Kids under 16 receive a stamp gift pack worth $50. Javits Center, 38th St. and 11th Ave. (516-759-7000). Free.

ART OF THE EYE—Art Workshop. For ages 6–8. 10/31 from 10:30–11:15: Discover the magic of sight and the mysteries of sight loss by exploring masks, shadows, depth perception (bring scissors). Kohn Pedersen Fox Gallery, 111 W. 57th St. (977-6500). Free.

WORLD'S TOUGHEST RODEO—10/31 at 1:30: Pony rides. Plus, bull riding, calf roping, and other exciting shows for the whole family to watch. Madison Square Garden, Two Pennsylvania Plaza (307-7171). $9.50–$15.50; adults $12.50–$18.50.

FAMILY WORKSHOPS—Paul Taylor Dance Co. For ages 10 and up. 10/31 from 10:45 a.m.–12:30: Start with a continental breakfast, then meet the company, who'll teach some moves. Park Central Hotel, Seventh Ave. and 55th St. (581-1212). $5; adults $10.

ALLEN'S COMPANY—The Kids Workout. For ages 5–12. 10/31 at 11:30: Learn about exercise and nutrition with zany characters on this live simulated television show. Popcorn Theatre, Park Ave. at 85th St. (764-0278). $5; adults $7 (reserve).

THE PIXIE JUDY TROUPE—The Littlest Clown. For all ages. Fri. at 4 and Sat. at 1: A full-scale Broadway musical about a youngster growing up in a family circus. Optional after-school snacks and dinner packages available on Fri.; lunch on Sat. Steve McGraw's, 158 W. 72nd St (688-1740). $14.95; $13.50, advance.

BIG APPLE CIRCUS—For all ages. Through 1/10/93: Jugglers, aerialists, contortionists, and more in a tribute to travellers of the imagination. Call for schedule information and reservations. Damrosch Park, Lincoln Center (268-0055). $10–$45.

THEATREWORKS/USA—Freaky Friday. For ages 7 and up. 10/31–11/1 at 12:30: A new musical about a teen who switches into her mother's body. Promenade Theatre, Broadway and 76th St. (677-5959). $16.

HENRY STREET SETTLEMENT—Marco Polo. For ages 4 and up. 11/1 at 2: The East-West Fusion Theatre combines Asian theater and magic to tell the story of the Italian explorer's trip to the Far East. Louis Abrons Arts Center, 466 Grand St. (598-0400). $3; adults $4.

ASIAN AMERICAN CHILDREN'S FILM SERIES—For ages 8–12. **Short Films.** 10/28 at 4, 10/31 at 2:30: *Trick or Treat* and *How YuKong Moved the Mountains: Behind the Scenes at the Peking Circus*. . .**Folk Art.** 10/28 at 4: Jeff Yuan demonstrates martial arts as self-defense and a form influenced by Chinese philosophy. Chatham Square Library, 33 E. Broadway (964-6598). Free; seating limited.

WEST END GATE—R.J. Lewis. For ages 3–9. Sat. at 1: Halloween magic and comedy show. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $7; group rates available.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Native American Ghost Stories. For ages 7–12. 10/31 at 2:30: With Joe Bruchae. Donnell Library Center, Central Children's Room, 20 W. 53rd St. (621-0636). . .**Storytime for two-year-olds.** 11/2 at 10:30: With Peggy Levin. Bloomingdale Branch, 150 W. 100th St. (222-8030). Free, reserve.

THE ALICE-IN-WONDERLAND GAME—For ages 5 and up. Through 11/15. Sat. and Sun. at 1 and 3:30: A musical adaptation, with audience participation. Hartley House Theatre, 413 W. 46th St., off Ninth Ave. (666-1716). $6; adults $8.

ALTERED REALITY MAGIC SHOW—For ages 5 and up. Through Nov. Sun. at 2: Witness levitations, melting mirrors, and disappearances with illusionist Jarrett Parker. National Improvisational Theatre, 223 Eighth Ave. (243-7224). $5; adults $10; reserve.

HALLOWEEN ADVENTURE—For ages 7 and up. Walk through the Last Chance Graveyard, chronicling the misfortune of a rock group. Mon.– Fri. from noon–9; Sat. and Sun. 10 a.m.–10; until midnight on 10/30 and 31; through 11/1. Riverbank West, 555 W. 42nd St. (391-0009). $4.50; adults $6.50.

AMAZING WORLDS OF WEATHER—For ages 7 and up. Learn about weather in a light show with sound effects, narrated by WNBC weatherman Al Roker. Mon.–Fri. at 1:30 and 3:30; Sat and Sun. at 1, 2, 3, 4, and 5; also Sat. at 11 a.m. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

BANK STREET COLLEGE RADIO—For ages 4 and up. **Funny Stories From Bank Street.** Listen to published authors and children tell stories they've created. Tue. from 9:15-9:30 a.m.; repeated Thurs. On WNYE-FM (91.5). To find out how to broadcast your own story, call Irwin Gonshak at 875-4531.

THE PUPPET COMPANY—Dragon Soup. For ages 3 and up. Through 4/25/93. Sun. at 1 and 3: A marionette musical comedy hosted by Al E. Gator about a kingdom that is troubled by a dragon. Metropolis Cafe, 31 Union Sq. W. (741-1646). $7; reserve.

PUPPET PLAYHOUSE—Halloween Jamboree. For ages 3 and up. Ventriloquist Captain Dan with Conrad, and Dan Ritchard. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—For ages 2–10. Director Robert Stark presents **Goldilocks & the Three Bears,** Sat. and Sun. at 1:30, and **Sleeping Beauty,** Sat. and Sun. at 3, through 12/22. The Courtyard Playhouse, 39 Grove St., off Sheridan Square (765-9540). $7; reserve.

DREAMS OF SLEEPY HOLLOW—For ages 5 and up. Through 11/1. Sat. and Sun. at 1: Celebrate Halloween with a production of the spooky tale of the Headless Horseman. Wings Theater in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

TWINKLEBERRY & NUTKIN—Storytime. Through Nov. For ages 18 months–3 years: Wednesdays at 10:30 a.m. For ages 2–6: Saturdays at 10:30 a.m. 311 E. 81st St. (794-2565). Free.

CHILDREN'S MAGIC MATINEE—For ages 4–10. Sat. at 2: Mario Gonzalez and Imam. 55 Carmine St. (924-1472); $10; reserve.

PUPPETRY EXHIBITS—Breaking Boundaries: American Puppetry in the 1980s. For all ages. A wild assortment of puppets—small, enormous, terrifying, and imaginative, created by the likes of Peter Schumann and the Bread and Puppet Theater; Hanne Tierney; Ralph Lee and the Mettawee River Company; and Jim Henson. Each puppet is displayed along with a descriptive text about puppet and artist. Through Oct. Library for the Performing Arts, 40 Lincoln Center Plaza, at 65th St. (870-1630). Free.

WISEACRE FARM—For ages 4–10. Sat. and Sun. at 1: Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

THE PUPPETWORKS, INC.—Pinocchio. For ages 3 and up. See traditional hand-carved, wooden marionettes in a re-enactment of Carlo Collodi's 1882 Italian fairy tale with colorful backdrops. Through 12/20. Sat. at 12:30; Sun. at 12:30 and 3. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $5; adults $6; reserve.

THE ASIA SOCIETY—Southeast Asian Festival. For ages 5 and up. Through 11/8. Sun. from 12:30–5: See Balinese dancers perform a court dance called *legong,* watch demonstrations of textile-dying techniques, and enjoy the sounds of the *digeridoo,* a five-foot-long horn made from the eucalyptus tree. 725 Park Ave., at 70th St. (288-6400). $1; adults $2.

BROOKLYN CENTER FOR THE PERFORMING ARTS—For ages 4–10. **Child's Play Touring Theater.** 11/1 at 2: *Animal Tales and Dinosaur Scales,* plays written by children and performed by adults. Brooklyn College's Walt Whitman Hall (718-951-4500). $7.

PIPS COMEDY CLUB—For ages 3–12. Sun. at 1:30 and 3:30: Comedy, magic, ventriloquism. . . **Halloween Fun.** 10/31 from 1:30–3: Tony Correo and others provide entertainment for this magical party. Refreshments for adults, goody bags, and a best-costume prize. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50, reserve.

NEW YORK HALL OF SCIENCE—Science Halloween. 10/31–11/1, all day: Mask-making. Also, from 12–4:30, glow-in-the-dark demonstrations; for ages 6 and under. From 12:30–3:30, STARLAB presentation on Halloween; for ages 7 and up. From 1–4, every hour: chocolate-lollipop making. At 2: unscary Halloween stories; for preschoolers. At 4: costume parade. 10/31 only: At 2:30, magic show with a touch of science. 47-01 111th Street, Flushing Meadows Corona Park, Queens (718-699-0005). General admission, $2.50; adult $3.50 (plus activities fees).

CENTRAL PARK PROGRAMS—Sponsored by the Central Park Conservancy. **Marionette Theater.** Through 5/28/93. Sat. at noon and 3: *Hansel and Gretel*. Swedish Cottage near 81st St. and Central Park West (988-9093). $4; adults $5 (reserve). . .**Behind this Mask.** For ages 5–11. 10/31 from 1:30–3: Decorate your own mask with feathers, special paper, and cloth. The Dairy at 65th St., midpark. Free, reserve (794-6565).

INTREPID MUSEUM—Boats that Float. Grades 2–3. 11/7 from 9:30–11:30: Board the Intrepid aircraft carrier and visit Columbus's ships. Certified teachers lead a boat-designing workshop. 46th St. and Twelfth Ave. (245-2533). $9, reserve before 11/5.

BOOKS

GUESS WHO I LOVE? by Mary Morgan. Preschool. Grosset & Dunlap. $2.95.

RACHEL PARKER, KINDERGARTEN SHOW-OFF, by Ann Martin; illustrated by Nancy Poydar. Kindergarten. Holiday House. $15.95.

THE SINGING FIR TREE, by Marti Stone; illustrated by Barry Root. Grades 1–3. Putnam. $14.95.

FROGS IN THREE DIMENSIONS, by Jill Bailey; illustrated by Jerome Braundet. Grades 1–4. Viking. $16.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 10/28: Penelope Tobin Trio. 10/29: Jeff McGill Quartet. 10/30, 31: Houston Person and Etta Jones. 11/1: Ned Otter Quartet. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/1: Dianne Reeves. 11/2: John Hicks, Elise Wood Quartet. 11/3–8: Diane Schuur. Every Tue.–Sat. following the last set until 4 a.m.: "Late Night with Sam Jacobs and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/28: Guy Clark; Iris DeMent. 10/29: The Bobby Whitlock Band; The Vivino Brothers. 10/30: Jim Messina. 10/31: *Corn On Macabre*, a Halloween Comedy bash with Emo Philips. 11/1, 2: An Evening with Acoustic Alchemy. **No credit cards.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz. 10/28, 29: Bill Mays and Sean Smith Duo. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 10/28: Crane; Girls vs. Boys; Wool; Jawbox; Quicksand; Creamy; Bob Evans. 10/29: Toshi Regan; Fossil; Shrimpboat; Chris Harford; Spectrum; Rage Against the Machine. 10/30: Celibate Rifles; Queen Sarah Saturday; St. Johnny; Sexpod; Sloan; Tumbleweed. 10/31: Velocity Girl; Magna Pop; Fudge; Wax; Six Finger Satellite; Springhouse. 11/1: Forte; Hidden Concept; Roguish Armament; Unchain. **No credit cards.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 10/28: Jane Cotton and the Boll Weevils. **No credit cards.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/30: Mick Moloney and James Keane. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/1: Morgana King. 11/2: Les Paul Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON BAR AND BOOKS—636 Hudson St. (229-2642). Every Mon. at 9: Doug Munro. Wed. at 9: Ken Hatfield Project. 10/30, 31: Jimmy Goodman Vibe Trio. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/28: Don Bennett Trio. 10/29: Roy Meriwether Trio. 10/30: Judy Barnett Sextet. 10/31: Halloween Groovalaya. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 10/28–30: Pianist Roy Gerson with Lynn Seaton on bass. 10/31: Jazz blues singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/28–30 at 9: CMJ Marathon. 10/29 at 8: Bread to the Bone. 10/31 at 9 and midnight: The Boredoms. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 10/28: Jimmy Slyde and friends. 10/29: Liliane Stow and Trio with guest Angela Simmons. 10/30: Jeree Wade and Trio with guest Ann Friszman. 10/31: Halloween with Keisha St. Joan and Trio. 11/1: Manhattan Project Jazz. 11/2: Liliane Stow. 11/3: Sandra Jordan and trio. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 10/28: Blue Runners; Heavy Metal Horns; Bourbon Tabernacle Choir; Sassafrass Tunic. 10/29: Speir Mor; Iguanas; The Frames; Lil'Ed and the Blue Imperials. 10/30: Off Wall St. Jam. 10/31: The Nerds Halloween Party. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 10/28: Bobby Radcliff. 10/29: Little Charlie and the Nightcats plus Rockinitis. 10/30: Bluesman Willie. 10/31: The Jon Paris Blues Revue with special guests the Uptown Horns. 11/1: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 11/2: Ladies night with Full House NYC and the Brooklyn Horns. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/7, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris Presents *Jelly Roll Morton: A Me-Morial*. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Jack Twomey Big Band followed by Sonny Daniels Big Band. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Club Brazil. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 10/30: Surgery; Cosmic Psychos; Hammerhead. 10/31: Ronnie Wood plus guests Immaculate Fools. 11/1: The Soup Dragons plus guests Tom Tom Club; Back Sheep and James. **No credit cards.**

ROCOCO—77 W. Houston St., at Broadway (979-7279). New York's latest jazz-club with an intimate atmosphere of a bygone era. Shows at 9, 11 and 1 a.m. **AE, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/1: Steel Breeze. 11/2: Four Sticks - A Led Zeppelin Tribute. 11/3: Franklin Turnpike. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/28: Shadow Fax. 10/30: Kirkland Bodie/Mikata. 10/31: Phantoms; Yothu Yindi. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 11/1, 3–8: Art Farmer Quintet featuring Clifford Jordan. 11/2: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/30, 31: Force MD's. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. 10/28, 30: Ted Rosenthal Trio with Jay Anderson on bass and Dennis Mackrel on drums. 11/3–7: Mulgrew Miller Trio. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 10/28: Trisha Yearwood; The Mavericks. 10/29: The Five Blind Boys of Alabama plus The Joyful Commanders. 10/30: Rheostatics; The Liberation Party; The Rakes Progress; Wax Over The Rhine. 10/31: Bands on Fire featuring The Goats, The Crusaders for Real Hip-Hop; Run Westy Run; Dandelion; Young Black Teenagers; Broomhalda. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 10/28 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. **Terrace:** 10/29–11/2: Brad Mehldau Trio with Leon Parker on drums and Ugonna Okegwo on bass. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/1: Roy Haynes Quartet with Craig Handy on tenor saxophone, Dave Kikowski on piano and Ed Howard on bass. 11/2: The Vanguard Jazz Orchestra. 11/3–8: Shirley Horn Trio with Charles Ables and Steve Williams. **No credit cards.**

VISIONES—125 MacDougal St. (673-5576). 10/28, 29: Pianist Richie Beirach Trio with Ron McClure and Akira Tana. 10/30, 31: The Dream Team with Monte Croft, Victor Bailey, Mike Cain, and Tommy Campbell. 11/3–5: Tom Harrell Quintet with Danilo Perez, Javon Jackson, Bill Goodwin, and Peter Washington. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 10/28: Pato Banton; Inka Inka; Burma Jam. 10/29: Ween; The Pooh Sticks; Permanent Green Light; Finger; False Front. 10/30: Me. Phi.Me; The Wallflowers. 10/31: The Skeletons. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/31: Pianist Jane Jarvis with Jack Lesberg on bass. 11/1: Mariano and Monteiro. 11/2–7: Pianist Lynne Arriale with Jay Anderson on bass and Steve Davis on drums. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 10/28–11/1, Wed., Thu., Sun. at 8, Sat. at 8 and 10:30: Bill Hicks. 10/29 at 10:30: Jamie DeRoy and Friends. 11/2 at 8: Raucous Caucus. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Viginia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/1: Joey Novick, Harry Freedman, Rick Scottie, Nancy Redman, Stu Trivax, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 10/28: Comedy-magician Jamy Ian Swiss and magician Meir Yedid. 10/29: Magician Eric DeCamps and comedy-magician Imam. 10/30, 31: Comedy-magician Prof. Bob Baxter, comedian Rob Weinstein, guitarist Guy Davis and pianist Rich Sanders. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Thu. and Sat. from from 9–1 a.m. 10/30 at 1 a.m.: Spend Halloween eve with Lipsynka. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 11/1 at 9 with an extra show Fri. and Sat. at 11:15: Performance artist Randy Allen with *P.S. (Post Stroke) Bette Davis.* 11/4–15, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: *Love and Shrimp* by Judith Viorst and Shelly Markham starring Mariette Hartley, Bonnie Franklin and Eileen Barnett. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 10/28: Yolande Bavan. 10/29: Connie Carmody. 10/30, 31: Evan Matthews. Shows Mon.–Sat. at 9, Sun. at 5 and 8. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/28: Baus & Troche with *Candid Tandems;* Singer Marieann Meringolo; Two Men and a Chick From Jersey, sketch comedy. 10/29: Maggi-Meg Reed with *Beyond the Window;* Richard Wall presents *Les Girls,* musical revue. 10/30: Singer Bob Garber; Steve Rosenfield's The Stand-Up Comedy Experience; Singer Frank Volpe; Singer Mic Holwin; Nazi Cheerleaders from Hell, musical comedy. 10/31: Steve Rosenfield's The Stand-Up Comedy Experience; Gotham City Improv. 11/1: *Love Takes A Holiday* with Beth Free and Mike Thomas. 11/2: Singer Meg Flather with Christian Daisy; Michael McAssey. 11/3: Singer Mia Birke; Singer Jim Laurent. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 10/28: Stars of Tomorrow Comedy Round-Up. 10/29: Margret Avery; Heavily Medicated Faerie Tales. 10/30: Broken Lizard; Blue Collar Guys; Stars of Tomorrow Finals. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/28: Green McIntosh Apple; Denise Tomasello. 10/29: Zora Rasmussen; Susan Campanaro. 10/30: Kate Lyn Reiter; Annie Hughes. 10/31: Satin Dolls. 11/1: Lenna Strompolos; Peggy Herman. 11/2: George Winters; Linda Langford. 11/3: Jackie Krull; William Balwin Young. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 10/28: *Sex, Drugs and a Two Drink Minimum,* variety; Musical comedy with Linda Ipanema. 10/29: Far Beneath Gotham. 11/1: Singer Kevin Scott Hall; Rumplemayer. 11/2: Anthony Lawton *The Devil and Billy Markham.* 11/3: J.Q. and the Bandits; Far Beneath Gotham. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/28: Stevie Holland with the Neil Wolfe Trio. 10/29, 30: Dennis Holly sings Duke Ellington with the Gregory Toroian Trio. 10/31: Judy Kreston and David Lahm with *The Things We Did Last Summer.* **Piano Bar:** Mon.–Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 9. **AE, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Tue.–Sat. from 10–4 a.m. Pianist Richards Siegel plays Tue.– Fri. from 6–9. Con Astone appears Mon. from 6–midnight and Fri. from 9–3 a.m.; John Jason takes over every Tue.–Wed. from 9–3 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 11/24, Tue.–Sat. at 9 and 11:15: Ann Blyth and Bill Hayes. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 11/1: Alan Bergman. 11/5: Singer and Songwriter Showcase with Faye Greenberg and Pamela Myers. 11/8: Jo Sullivan Loesser. Shows at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400).Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 10/30 at 10:30: The Tonics. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 10/28 at 10: Rocco Primavera and his New Jersey Nightingales. 10/29 at 10: Hoagy Carmichael presents *Songs of My Father* featuring Lillias White. 10/30 from 6:30–11: Nat Jones Duo. 10/31: Halloween party. 11/2 at 11: Monday Night Live hosted by Rocco Primavera. 11/3: Election Night Party. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern.* **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:45 and 10:45: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31, Tue.–Sat. from 9:45–12:45 a.m.: Singer-pianist Barbara Carrol. Every Mon. singer-pianist Kurt Wieting takes over. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Club 53:** Through 10/31, Tue.–Thu. at 8:45, Fri.–Sat. at 8:45 and 10:45: Singer-actor-comedian Jim Bailey. **AE, CB, DC, MC, V.**

NEW YORK PALACE—455 Madison Ave., bet. 50th–51st Sts. (888-7000). **Harry's New York Bar:** Pianist Diana Rogers plays every Wed.–Sat. from 6–1 a.m. **The Hunt Bar:** Pianist Daryl Sherman every Mon.–Sat. from 5–9. Paul Balfour plays harp and piano Mon.-Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

RAMADA PENNSYLVANIA—401 Seventh Ave., bet. 32nd–33rd Sts. (695-7995). **Casini's:** Dine and dance every Wed. from 7–midnight to Michael Bergman and his Big Band, Thu.–Fri. from 7–midnight, Sol Yaged and his Swing Era All-Stars. Tue., pianist Ray Grizell plays from 7, and alternates with the Big Bands Wed.–Fri. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays Mon.–Fri. from 8–midnight and pianist Andy Wasserman plays Sat. from 8–midnight and Sun. 11:30 a.m.–3:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6-8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8-midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Wed.: Clint Hayes. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.,* accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Oct. 28

2:00/WNCN—Haydn: Piano Sonata No. 62 in E-Flat; **Neumann:** Variations on an Aria by Paisiello.

WNYC—Prokofiev: *Lieutenant Kijé Suite;* **Herbert:** *Souvenir.*

WQXR—Hindemith: "Symphonic Metamorphosis on Themes of Weber."

3:00/WNCN—Vivaldi: Cto. for Violin No. 12 in b, "La Cetra"; **Telemann:** *Don Quichotte Suite;* **Gossec:** Sym. in D.

WNYC—Zwilich: Trumpet Cto.; **Mendelssohn:** Sym. No. 3.

WQXR—Dvorák: Serenade for Winds, Cello, and Double Bass in d; **Haydn:** Hungarian Dance No. 28.

4:00/WNCN—Handel: *Saul,* Trio Sonata in C; **Mozart:** Sym. No. 15 in G; **Salieri:** Sinfonia in B-Flat, "La Tempesta di Mare."

WQXR—J.C.F. Bach: Sinfonia in F; **Suppé:** *Fatinitza Overture.*

5:00/WNCN— J.C. Bach: Sym. in D; **Vivaldi:** Cto. for Flute in D.

WQXR—Vivaldi: Two Violin Ctos. in a.

6:00/WNCN—Mozart: Sym. "No. 46" in C; **Lalande:** *Consort of Trumpets for the Festival of the Versailles Canal;* **Ireland:** *Epic March.*

7:00/WNCN—Haydn: Cto. for Piano No. 5 in C; **Krommer:** Wind Octet in E-Flat; **Vivaldi:** Cto. for Two Trumpets in D.

WQXR—Mendelssohn: Cto. for Piano, Violin, and Strings in d.

8:00/WNCN—Mozart: Sym. No. 30 in D; **Dittersdorf:** Cto. for Harp in A.

WNYC—Mendelssohn: String Sym. No. 8 in D.

9:00/WNCN— Mendelssohn: Cto. for Violin in e.

Thu., Oct. 29

2:00/WNCN— Krommer: Cto. for Two Clarinets in E-Flat; **Byrd:** *Fitzwilliam Suite.*

WNYC—Dvorák: String Qt., "American"; **Sibelius:** *Swan of Tuonela.*

WQXR—Beethoven: Piano Sonata No. 26 in E-Flat, "Les Adieux."

3:00/WNCN—Vivaldi: Cto. for Oboe in a; **Mozart:** Divertimento No. 7 in D; **Albinoni:** Cto. in C.

WNYC—Beethoven: Sym. No. 8; **Bernstein:** *Chichester Psalms.*

WQXR—Dvorák: Four Romantic Pieces for Violin and Piano.

4:00/WNCN—Sullivan: *Overture di Ballo;* **Handel:** *Samson,* Act I, Sinfonia; **Vivaldi:** Cto. for Oboe and Bassoon in G.

WQXR—Saint-Saëns: *Jeunesse d'Hercule;* **Vivaldi:** Cto. in e.

5:00/WNCN—Abel: Sym. No. 1 in G; **Haydn:** Partita for Winds No. 2 in E-Flat.

WQXR—Suppé: *The Beautiful Galatea Overture.*

6:00/WNCN— C.P.E. Bach: Sym. in C; **Vivaldi:** Cto. for Flute in D.

7:00/WNCN— Mendelssohn: *The First Walpurgis Night,* Ov.; **Quantz:** Cto. for Flute in G.

WQXR—Mozart: Sym. No. 40 in g.

8:00/WNCN—Elgar: *In the South,* Ov.; **A. Stamitz:** Cto. for Two Flutes in G; **Chadwick:** *Symphonic Sketches,* "Jubilee."

9:00/WNCN— Beethoven: Cto. for Piano No. 4 in G.

Fri., Oct. 30

2:00/WNCN—Haydn: String Qt. in C; **Statius Muller:** *Antillean Dances.*

WNYC—Mendelssohn: Octet; **Schumann:** Intro. and Allegro.

WQXR—Bach: Ov./Suite for Orch. No. 4 in D.

3:00/WNCN—Vivaldi: Flute Sonata in a; **Myslivecek:** Cto. for Violin in C.

WNYC—Borodin: *In the Steppes of Central Asia;* **Bernstein:** *On the Town.*

WQXR—Ravel: Intro. and Allegro for Harp, Flute, Clarinet, and Strings; **Liszt:** Piano Cto. No. 1 in E-Flat.

4:00/WNCN— Mendelssohn: String Sym. No. 6 in E-Flat; **C. Stamitz:** Octet No. 2 in B-Flat; **Walton:** *Scapino,* Comedy Overture.

WQXR—Copland: *El Salón México;* **Vivaldi:** Mandolin Cto. in C.

5:00/WNCN—Mozart: Divertimento in B-Flat; **Vaughan Williams:** *Wasps,* Ov.; **Vivaldi:** Cto. for Recorder in C.

WQXR—Beethoven: *Léonore Overture,* No. 3.

6:00/WNCN— J.F. Fasch: Sinfonia for Strings in G; **Naudot:** Cto. for Recorder in G; **Gottschalk:** *Cakewalk,* Suite.

7:00/WNCN—Statius Muller: *Antillean Dances;* **Haydn:** String Qt. in B-Flat.

WQXR—Mendelssohn: Sym. No. 1 in c.

8:00/WNCN—C.P.E. Bach: Cto. for Two Harpsichords in F; **Dvorák:** Sonatina in G.

9:00/WNCN— Mendelssohn: Sym. No. 3 in a, "Scottish."

WQXR—The Detroit Symphony Orchestra. **Rossini:** *Semiramide,* Ov.; **Respighi:** *Ancient Airs and Dances,* Suite No. 2; **Orff:** *Carmina Burana.* Conductor: Järvi; soloists: Haymon, Estep.

Sat., Oct. 31

10:00 a.m./WNCN— J.F. Fasch: Sinfonia for Strings in A; **Bizet:** *Patrie.*

WQXR—Schubert: Six German Dances; **Haydn:** Sym. No. 78 in c.

11:00 a.m./WNCN— Durante: Cto. for Strings, "La Pazzia"; **Mozart:** Divertimento No. 1 in F; **Marsh:** Sym. No. 3 in D.

WQXR—Copland: *Music for the Movies;* **Berlioz:** *Beatrice et Benedict.*

NOON/WNCN— Wagner: *Tristan und Isolde,* Prelude and Liebestod; **Telemann:** Cto. for Flute and Violin in e.

1:00/WNCN— Offenbach: *Gaîté Parisienne;* **Mozart:** Cto. for Trumpet in C.

WQXR—"Saturday Afternoon at the Opera." **Rimsky-Korsakov:** *The Tsar's Bride.* Soloists: Vishnevskaya, Arkhipova, Atlanov, Nestenko; conductor: Mansurov. Bolshoi Theater Orch. and Chorus.

2:00/WNCN—Strauss: *Macbeth;* **Saint-Saëns:** Cto. for Cello No. 2 in d.

3:00/WNCN—Vivaldi: Cto. No. 11 in d; **Schroter:** Cto. for Piano in C; **Albinoni:** Cto. for Three Oboes in C.

4:00/WNCN— Mendelssohn: *Fingal's Cave;* **Haydn:** Cto. for Piano No. 4 in C.

5:00/WNCN— Tchaikovsky: *1812 Overture;* **Vivaldi:** Cto. for Recorder in G.

6:00/WNCN—Mozart: Violin Sonata No. 23 in D.

7:00/WNCN— Mendelssohn: String Sym. No. 5 in B-Flat; **Boccherini:** Cto. for Cello in D.

8:00/WNCN—Haydn: Sym. No. 52 in c; **Rimsky-Korsakov:** Cto. for Piano in c-sharp.

WQXR—The Cleveland Orchestra. **Mozart:** Sym. No. 36 in C, "Linz"; **Bruckner:** Sym. No. 5 in B-Flat. Conductor: Dohnányi.

9:00/WNCN—Hanson: Sym. No. 2, "Romantic."

Sun., Nov. 1

10:00 a.m./WNCN— "Classic Guitar."

11:00 a.m./WNCN— Vivaldi: Cto. for Cello in a; **Wiren:** Serenade for Strings; **Glinka:** *Ivan Susanin,* Ov.

NOON/WNCN—Bach: Cto. for Oboe in F; **Respighi:** *The Birds.*

1:00/WNCN—Chicago Symphony Orchestra. **Mozart:** Cto. for Flute and Harp in C; **Debussy:** *Children's Corner; Claire de Lune; Petit Suite;* **Brahms:** Sym. No. 2 in D. Conductor: Eschenbach; flutist: Galway; harpist: Druzinsky.

2:00/WNYC—Chamber Music Society of Lincoln Center. **Haydn:** Oboe Qt. in F; **Stravinsky:** Divertimento in F.

3:00/WNCN— J.C. Bach: Oboe Qt. in B-Flat; **Telemann:** Cto. for Flute, Oboe, and Viola d'Amore in E; **Vaughan Williams:** *Folk Song Suite.*

4:00/WNCN— C.P.E. Bach: Cto. for Flute in A; **Britten:** *Simple Symphony.*

5:00/WNCN— J.C. Bach: Cto. for Harpsichord in A; **Beethoven:** Violin Sonata No. 2 in A.

6:00/WNCN— J.K. Vanhal: Cto. for Two Bassoons in F; **Handel:** Cto. Grosso No. 1 in G.

7:00/WNCN—Larsson: *The Winter's Tale;* **M. Haydn:** Sym. No. 22 in D; **Mozart:** Divertimento for Strings No. 2 in B-Flat.

8:00/WNYC—Haydn: String Qt. No. 4 in B-Flat.

WQXR—"Sunday Night Opera House."

9:00/WNCN—Chopin: Cto. for Piano No. 1 in e.

Mon., Nov. 2

2:00/WNCN— Krommer: Cto. for Oboe in F; **Bohm:** Ov. in D; **Mendelssohn:** Rondo Brillante for Piano and Orch. in E-Flat.

WNYC—Gilbert: Suite for Orch.; **Blitzstein:** Piano Cto.

3:00/WNCN—Schubert: *Rosamunde,* Ov.; **Haydn:** Sym. No. 22 in E-Flat, "Philosopher"; **Bach:** Cto. in g.

WNYC—Copland: *Letter From Home.*

4:00/WNCN—Nicolai: *Merry Wives of Windsor,* Ov.; **Telemann:** Cto. for Three Horns in D; **Mendelssohn:** Trumpet Ov.

5:00/WNCN—Vivaldi: Cto. for Viola d'Amore in a; **Carvalho:** *Penelope,* Ov.; **Verdi:** *Macbeth,* Act III, Ballet Music.

6:00/WNCN—Biber: *The Sonorous Table;* **C.P.E. Bach:** Sym. No. 3 in C; **Vivaldi:** Cto. for Two Violins and Two Cellos in D; **Handel:** Cto. for Oboe No. 2a in B-Flat.

7:00/WNCN— J.C.F. Bach: Sym. No. 4 in E; **Haydn:** Cto. for Horn No. 2 in D; **Mozart:** Sym. No. 5 in B-Flat.

8:00/WNCN—Weber: Cto. for Clarinet No. 2 in E-Flat; **Schumann:** Ov., Scherzo, and Finale; **Vivaldi:** Cto. for Violin No. 3 in g, "La Cetra."

WNYC—Gangi: *Suite Italiana.*

9:00/WNCN— Offenbach: *Gaîté Parisienne.*

Tue., Nov. 3

2:00/WNCN—Brahms: Violin Sonata No. 3 in d; **Quantz:** Cto. for Flute in D, "Potsdam"; **M. Haydn:** Sym. No. 37 in B-Flat.

WNYC—Grainger: *Lincolnshire Posy;* **Barber:** Violin Cto.

3:00/WNCN— Telemann: Suite in b; **Mozart:** Sym. No. 12 in G; **Vivaldi:** Cto. for Violin No. 12 in C.

WNYC—Webern: Sym.

4:00/WNCN—Bach: Recorder Sonata in g; **Molter:** Cto. for Trumpet in D; **Larsson:** *Little Serenade.*

5:00/WNCN— C.P.E. Bach: Sym. No. 2 in E-Flat; **Telemann:** Cto. for Two Horns in D; **A. Scarlatti:** Recorder Sonata in a.

6:00/WNCN—Vivaldi: Cto. for Violin No. 11 in c; **Mozart:** Sym. No. 10 in G; **Boyce:** Ov. No. 6 in d; **Haydn:** Sym. No. 2 in C.

7:00/WNCN— Gottschalk: *Grand Fantasia Triumfal;* **Weber:** Grand Duo Concertant.

8:00/WFUV—"A Box at the Opera."

WNCN—Mozart: *Abduction From the Seraglio;* **Kalliwoda:** Concertino for Oboe; **M. Haydn:** Sym. No. 39 in F.

9:00/WNCN— Gershwin: Cto. in F.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CNBC CNBC
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SCI Sci-Fi Channel
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., OCT. 28

7:30 p.m.
21 Congressional Debate. Candidates for Long Island Congressional District 3 are scheduled to debate. (30 min.)

8:00
13 Mark Russell Comedy Special. The sharp-witted political satirist directs his barbs at a larger-than-usual cast of characters, given the rich pickings in this volatile election year. (Also shown Saturday at **9:30 p.m.** on **49**.) Followed, at **8:30**, by **The Capitol Steps Comedy Campaign,** wherein congressional staffers become political comedians for a half-hour. Among the festivities: an imitation of George Bush singing "If I Weren't a Rich Man" and a parody of the Clarence Thomas confirmation hearing.

8:05
TBS Dracula (1979). Literal-minded and violent, John Badham's overblown version of the story features a super-abundance of lush, dark, looming visual effects. Frank Langella, meanwhile, consistently underplays and is a bit impersonal. With Laurence Olivier. (2 hrs. 5 min.)

9:00
13 49 The Donner Party. (Reviewed in this issue.) Ric Burns's *American Experience* documentary about the 1846 expedition bound for California, through the worst winter ever recorded in the High Sierras. An ill-advised shortcut turns a well-equipped journey into a tragedy of huge proportions. (1 hr. 30 min.)

21 The Band Wagon (1953). Vincente Minnelli's sophisticated musical comedy about a burnt-out Hollywood producer who comes to Broadway to produce a show. With Fred Astaire, Cyd Charisse, Oscar Levant, Nanette Fabray, Jack Buchanan. (2 hrs.)

USA Wild Card. (Reviewed in this issue.) Powers Boothe and Cindy Pickett, an odd couple in a variety of ways, investigate a murder in a New Mexico border town called Farewell. (2 hrs.) Also shown Sunday at **8:00 p.m.**

10:00
4 This Is Michael Bolton. Bolton, with a 40-piece orchestra behind him, belts forth ballads and up-tempo numbers. Between songs, there are behind-the-scenes glimpses at the life of a superstar. (1 hr.)

10:30
13 Famous American Disasters—"Hindenberg: Ship of Doom." A half-hour re-creation of the famous airship's ruin, interspersing dramatic vignettes with stock period footage, including some of the crash itself.

THU., OCT. 29

7:30 p.m.
21 Congressional Debate. Candidates for Long Island Congressional District 4 are scheduled to debate. (30 min.)

8:00
11 Murphy's Law (1986). Charles Bronson stars as a veteran Los Angeles cop who tries to clear his name when he is arrested for the murder of his ex-wife. With Carrie Snodgress, Robert F. Lyons, Richard Romanus, and Kathleen Wilhoite. (2 hrs.)

TNT Objective, Burma! (1945). The exclamation point is justified. This World War II picture is vigorous as can be, with Errol Flynn leading 50 American paratroopers in an attack on a Japanese stronghold. The Burmese jungle is actually Pasadena, but it looks great. (3 hrs.)

9:00
13 Mystery!—"Maigret and the Burglar's Wife." Maigret comes upon a most interesting case. A haphazard burglar nicknamed Sad Freddie breaks into a house and discovers a corpse, whereupon he flees. But Freddie's wife leaks the news, and Maigret is left to determine the murderer. (1 hr.)

AMC The Last Time I Saw Paris (1954). Richard Brooks brought the F. Scott Fitzgerald story of moldy marriages into postwar Paris. Among the stars are Elizabeth Taylor, Van Johnson, Walter Pidgeon, and Donna Reed. (2 hrs.)

10:00
13 Hollywood: The Golden Years. "The Birth of a Titan," the series' first installment (which was pushed back by the presidential debates), chronicles the rise of RKO Radio Pictures. Its first movie was an unmitigated disaster, but soon enough, a host of hits would come along. (1 hr.)

2:00 a.m.
11 A Room With a View (1985). This Ivory/Merchant/Jhabvala adaptation of E. M. Forster's early novel is funny, phvsically active, and gloriously beautiful. With Maggie Smith, Helena Bonham Carter, Denholm Elliott, Julian Sands, and Daniel Day-Lewis. (2 hrs. 30 min.)

FRI., OCT. 30

7:30 p.m.
21 Congressional Debate. Candidates for Long Island Congressional District 5 are scheduled to debate. (30 min.)

8:00
4 Perry Mason: The Case of the Heartbroken Bride. (Reviewed in this issue.) Poor Heather McAdam, who plays a Madonna-like singer, can't even get married in peace—she's charged with murdering an uninvited guest. In steps Raymond Burr as Perry Mason to clear things up. (2 hrs.)

A-E CIA. The first segment of a four-part *Time Machine,* with host Jack Perkins. Tonight's installment, "Hidden Persuaders," details the agency's efforts to curtail Communism in Italy and Indonesia. The series is based on John Ranelagh's book *The Agency.* (1 hr.)

TNT Back to Bataan (1945). John Wayne plays a hearty colonel leading a guerrilla group on a harrowing raid against the Japanese in a World War II battle. With Anthony Quinn, Beulah Bondi, Richard Leo. (2 hrs.)

9:00
13 . . . Talking With David Frost. Frost went out onto the campaign trail and wrangled an interview with each of the three major presidential candidates. From his chats, he's edited a meaty 30 minutes' worth from each. (Also shown Sunday at **7:00 p.m.** on **49** and Monday at **9:00 p.m.** on **21**.) Followed, at **10:30,** by **The Last Word: A Caucus New Jersey Election Special,** which lets callers respond to what George Bush, Bill Clinton, and Ross Perot just told Frost. (1 hr.)

10:00
7 20/20. John Stossel talks to child-rearing experts to answer an age-old question: Does sparing the rod really spoil the child? (1 hr.)

MIDNIGHT
21 The 39 Steps (1935). The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. Followed by three more Hitchcock pictures: at **1:30 a.m., The Man Who Knew Too Much** (1934); at **2:45 a.m., Secret Agent** (1936); and at **4:20 a.m., The Lady Vanishes** (1938).

SAT., OCT. 31

5:00 p.m.
11 Blazing Saddles (1974). Mel Brooks's very funny takeoff on the Western genre has a few lapses but a lot of laughs, with Cleavon Little as the black sheriff of a frontier town, Gene Wilder as the Waco Kid, Madeline Kahn as Lili Von Shtupp, and a host of others, including Harvey Korman and Dom DeLuise. (2 hrs.)

6:00
13 The Pacific Century—"From the Barrel of a Gun." In the third episode of this ten-part series, host Peter Coyote explores the power of Asian nationalism. (1 hr.)

7:30
HBO Championship Boxing. WBA welterweight champion Meldrick Taylor (29–2–1, 15 KOs) defends his title against Crisanto España (27–0, 23 KOs), the No. 1–ranked WBA Challenger. Afterward, heavyweights Razor Ruddock (27–3–1, 20 KOs) and Lennox Lewis (21–0, 18 KOs) face off. Both fights are scheduled for twelve rounds, live from London.

8:00
13 Cat People (1942). Does a panther dwell inside Simone Simon? And if so, does that panther want to unleash an ancient curse? These are the questions Kent Smith must ponder, having fallen in love with the strange, quiet Simon. Schlocky but full of thrills. Directed by Jacques Tourneur. (1 hr. 15 min.)

8:30
2 Beaches (1988). Garry Marshall's cheerfully cornball picture about a friendship between an earnest Wasp princess (Barbara Hershey) from Northern California and a viper-tongued Jewish nomad from the Bronx (Bette Midler) who becomes a Broadway-musical singing star. Buddies from childhood, the women are forever hissing at each other, breaking up the friendship, and reconciling again. (2 hrs. 30 min.)

9:15
13 Lugosi: The Forgotten King. A remembrance of Bela Lugosi, who left behind fame in Hungary to rise to the top on Broadway. But after his huge success as Count Dracula on film, he was eternally typecast, thwarting what might otherwise have been a far more memorable film career. (45 min.)

10:00
13 Naked Hollywood—"Eighteen Months to Live." This series about life in the trenches of Tinseltown turns to what it's like to run a studio, knowing your tenure will almost surely be a short one. (1 hr.)

11:00
13 The Most Dangerous Game (1932). A campy, gripping adaptation of the famous Richard Connell story about Count Zaroff, a devoted hunter who keeps a castle on a remote island in hopes that a shipwreck will bring him human game. Joel McCrea is the hunter who becomes the hunted; with Fay Wray. (1 hr.)

USA Young Frankenstein (1974). This spoof of old *Frankenstein* pictures by director Mel Brooks and co-writer/star Gene Wilder is on the money, giving the mad scientist Wilder a terrific set and hilarious cast to work with, especially Peter Boyle as the monster and Marty Feldman as the moronic, hunchbacked assistant. With Madeline Kahn, Teri Garr, Cloris Leachman, Kenneth Mars. (2 hrs.)

11:30
7 **ABC In Concert—"Halloween Jam at Universal Studios."** Woody Harrelson's band, Manly Moondog and the Three Kool Kats, joins a lineup that includes the Black Crowes, En Vogue, Sir Mix-A-Lot, and more. (1 hr. 30 min.)

SUN., NOV. 1

11:00 a.m.
AMC **Pillow Talk** (1959). An exceedingly funny romantic romp with Doris Day and Rock Hudson chatting up a sexy storm on their party line. With Tony Randall, Thelma Ritter. (2 hrs.)

11:30 a.m.
4 **Senate Debate.** Attorney General Robert Abrams and U.S. Senator Alfonse D'Amato, if they're still speaking, get together for one last mudsling. (1 hr.)

NOON
13 **D.O.A.** (1950). A gritty and smart mystery, directed by Rudolph Mate, in which Edmond O'Brien tries to figure out who administered a dose of slow-acting poison—to *him*. With Pamela Britton, Luther Adler, Beverly Campbell, Lynn Baggett. (1 hr. 30 min.)

12:35 p.m.
TBS **The African Queen** (1951). John Huston's top-notch romantic adventure, set in the Congo at the beginning of World War I. Stunningly acted by Humphrey Bogart as the rough-edged riverboat captain and Katharine Hepburn as the spinster missionary. Screenplay by Huston, James Agee, and John Collier. (2 hrs. 15 min.)

1:00
4 **NFL Football.** The New York Jets, in the midst of a disappointing season, play host to the Miami Dolphins, who may finally be on their way to a Super Bowl victory, which the deserving Dan Marino has yet to savor.

7:00
DIS **The Rescuers Down Under** (1990). A full-length Disney animated feature in which Bernard and Miss Bianca, mouse superheroes, travel to Australia, where an 8-year-old boy is trying to protect an eagle from a ruthless poacher. (1 hr. 20 min.)

7:30
13 **Behind the Scenes With JoAnn Falletta.** Falletta, a young conductor, explains and demonstrates to children how an orchestra's various instruments and sections work together to come up with layered sound. (30 min.)

8:00
13 **Nature—"Elephant Seals: Those Magnificent Diving Machines."** A look at the most sophisticated diving mammal and largest pinniped, often reaching three tons. (1 hr.)

A-E **Chimera.** John Lynch, Christine Kavanagh, and Kenneth Cranham star in this TV movie about the Jenner Clinic, which conducts experiments in genetic engineering. After the clinic's employees are all killed in a mysterious massacre, and after the clinic itself is destroyed in an explosion, a journalist tries to fathom what happened. (2 hrs.)

BRV **High Hopes** (1988). A fascinating, unstable, but deeply humane English comedy written and directed by Mike Leigh. A sensitive, shabby young left-wing couple, Cyril (Philip Davis) and Shirley (Ruth Sheen), have been abandoned by a triumphant Thatcherism. They're going nowhere, but they also feel contempt for London's grabby new rich—contempt that the movie shares. With Edna Dore as Philip's old and depressed mother. (2 hrs.)

TNT **NFL Football.** The Washington Redskins play the New York Giants at Robert F. Kennedy Stadium.

8:30
7 **Pretty Woman** (1990). Julia Roberts plays Vivian, a good-hearted Los Angeles hooker, swinging her shoulders and arms and breaking into that grin. Garry Marshall's picture is pleasant, but it turns the Pygmalion story into a large wedge of cheesecake. Richard Gere is the supersophisticated but uptight financial deal-maker who falls for the trampy girl. First they just use each other, but then. . . . (2 hrs. 30 min.)

9:00
2 **Her Final Fury: The Betty Broderick Story Part II.** (Reviewed in this issue.) Even though Broderick won widespread sympathy for the dilemma which led her to kill her conniving husband and his new wife, justice caught up with her. Meredith Baxter stars as the scorned woman who resorted to murder; Judith Ivey is the prosecutor who helps put her away. (2 hrs.)

4 **Saturday Night Live Political Special.** Plenty of Dana Carvey here, for certain, poking holes in George Bush and Ross Perot. But Bill Clinton will hardly go untouched. (2 hrs.)

13 **Memento Mori.** The second and concluding episode of a *Masterpiece Theater* adaptation of the Muriel Spark novel. Several upper-crust Londoners—Dame Maggie Smith, Sir Michael Hordern, and Renee Asherson among them—receive threatening, anonymous phone calls. (1 hr.) Also shown at **10:00** on 49.

DIS **Paul McCartney: Get Back.** This 90-minute special, part of a four-month Beatles festival, presents cute Paul in a variety of concerts from his 1990 world tour, including stops in Holland, Brazil, Japan, and the U.S. (1 hr. 30 min.)

9:30
MAX ***City of Hope*** (1991). John Sayles's essay on urban rot, a remarkable piece of film engineering with a depressingly myopic conclusion: Virtually everyone is compromised, torn, unclean. With Vincent Spano, Joe Morton, Tony LoBianco, Angela Bassett. (2 hrs. 15 min.)

10:00
13 **Independent Focus.** Nicole Holofcener's *Angry* is about the strained relationship between a mother and daughter; *Privilege*, by Yvonne Ranier, is a witty take on menopause and sexual identity. (1 hr. 50 min.)

SHO **Mastergate.** (Reviewed in this issue.) Larry Gelbart has rewritten his Broadway play as this TV movie, and it works well—the high jinks and absurdities of the mock Senate hearing translate well to the small screen. With Ed Begley Jr., James Coburn, Robert Guillaume, David Ogden Stiers. (1 hr. 30 min.)

MON., NOV. 2

7:00 p.m.
AMC **The Killers** (1946). A compelling murder drama, based on the Hemingway short story, and a smashing film debut for Burt Lancaster. Also featured in Robert Siodmak's excellent production are Ava Gardner and Edmond O'Brien. (2 hrs.)

SC **1991 World Series Game 7.** Missing baseball already? Then relive last year's finale, the edge-of-seat masterpiece pitched by Jack Morris as the Minnesota Twins beat the Atlanta Braves, 1–0.

7:30
HBO **The Secret Life of Mary-Margaret: Portrait of a Bulimic.** A half-hour dramatization of the true story about a popular, pretty teenager who almost died because of her misunderstood disease. At the end of the program, the real-life Mary-Margaret appears.

8:00
5 **Predator** (1987). Arnold Schwarzenegger is Major "Dutch" Schaefer, who, on a mission in the Latin American jungle with his military unit, becomes the target of a lethal alien. Good, solid actioner. With Carl Weathers. (2 hrs.)

13 **Space Age—"To the Moon and Beyond."** An hour-long exploration of whether the U.S. should attempt to establish a permanent base on the moon.

BRV **Someone to Love** (1988). Henry Jaglom's provocative exploration of the private dramas of singles as they search for meaningful relationships. With Andrea Marcovicci, Sally Kellerman, and Orson Welles. (2 hrs.)

TNT **T-Bone 'N' Weasel.** A new two-hour drama in which Gregory Hines and Christopher Lloyd, a pair of ex-cons, just try to get by—with little success. Also starring Ned Beatty, Rip Torn. (2 hrs.) Also shown at **10:00,** at **midnight,** and Tuesday at **10:00 p.m.**

9:00
4 **Miracle on I-880.** A two-hour movie about the heroism performed by ordinary people after the catastrophic San Francisco earthquake of 1989. With Ruben Blades, David Morse, Len Cariou, Sandy Duncan.

7 **Monday Night Football.** The Minnesota Vikings visit the Chicago Bears.

13 **Jammin': Jelly Roll Morton on Broadway.** A performance documentary about Jelly Roll Morton as seen through the eyes of Gregory Hines, who's playing Morton on Broadway right now in *Jelly's Last Jam*. It's a warts-and-all portrayal of a jazz legend. (1 hr.) Also shown at **midnight.**

LIFE **Silkwood** (1983). Delicate, beautifully acted, and finally terrifying real-life horror story of the final days of Karen Silkwood, the nuclear-fuel-plant worker who died mysteriously in 1974 while trying to expose hazardous conditions. With Meryl Streep, Kurt Russell, and Cher; Mike Nichols directed. (2 hrs. 30 min.)

10:00
13 **Newport Jazz '91.** An hour's worth of highlights from the festival, including John Lee Hooker, John Hammond, Etta James, and Lou Rawls.

TMC **Year of the Gun** (1991). John Frankenheimer—the man who brought you *The Manchurian Candidate*—directs a highly styled thriller about an American journalist whose novel on Italian terrorism hits a little too close to home. With Andrew McCarthy and Valeria Golino. (2 hrs.)

10:35
TBS **She Wore a Yellow Ribbon** (1949). Stoic John Wayne doesn't want to let go the reins as a cavalry officer, what with Indian trouble brewing and all. The second of John Ford's cavalry trilogy, a vivid piece of filmmaking; with John Agar, Joanne Dru. (2 hrs.)

TUE., NOV. 3

5:45 p.m.
TMC **Shoot the Moon** (1982). An enduring, deeply intimate movie about an American family by screenwriter Bo Goldman and director Alan Parker. Albert Finney is a successful sportswriter; Diane Keaton, his wife of fifteen years. (2 hrs. 15 min.)

7:00
FAM **Gunfight at the O.K. Corral** (1957). Stalwart Western starring Burt Lancaster as Wyatt Earp and Kirk Douglas as Doc Holliday. With genuine tension and good performances throughout. John Sturges directed from a script by Leon Uris. (2 hrs. 30 min.)

7:30
11 **Twins** (1988). The twins, of course, are Arnold Schwarzenegger and Danny DeVito, who discover their genetic link at the age of 35. Together, they set out in search of their mother. A few laughs, most of them dumb. Directed by Ivan Reitman. (2 hrs. 30 min.)

8:00
13 **The Finish Line.** A roundtable discussion program that also tracks early election results. Followed, at **10:00,** by a special election-night installment of **The Charlie Rose Show.** And, at **11:00,** the **MacNeil/Lehrer Newshour Special Election Report.** As for election reports in general, they'll be all over the networks and local news stations throughout the evening.

8:30
AMC **Wilson** (1944). Alexander Knox plays Woodrow Wilson in this terrific biographical picture, co-starring Geraldine Fitzgerald and Charles Coburn. (3 hrs.)

9:00
A-E **Top Girls.** A BBC production of Caryl Churchill's play—which was staged at both the Royal Court Theatre in London and the Public in New York—about the sacrifices a woman must make to rise to the top of her field. With Lesley Manville, Deborah Findlay, Sarah Lam, Lesley Sharp, Cecily Hobbs, Anna Patrick, and Beth Goddard. (2 hrs. 30 min.)

LIFE **Majority Rule.** (Reviewed in this issue.) A two-hour film starring Blair Brown as a three-star general who's running for president of the United States. With John Getz, Jensen Daggett, John Glover, Donald Moffat.

10:00
TMC **Grim Prairie Tales** (1990). In a wild-West desert setting, a timid writer from the city (Brad Dourif) meets up with a bounty hunter (James Earl Jones) who has a corpse slung across his horse. After a stormy beginning, the two settle into I-can-beat-that storytelling around the campfire on a dark and cold night. Written and directed by Wayne Coe. (1 hr. 30 min.)

2:00 a.m.
11 **A Dry White Season** (1989). Marlon Brando, enormous but still light on his feet, is easily the most interesting thing on screen. He plays a South African civil-rights lawyer; Donald Sutherland, the star, is an Afrikaner who slowly awakens to a society based on apartheid. Euzhan Palcy's film—impersonal, guarded, and correct—is a procession of virtuous attitudes, like a school play written by the faculty. With Susan Sarandon. (2 hrs.)

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Handsome, Passionate, Urbane—Jewish, successful business owner, financially/emotionally secure. Seeks independent, cultured, attractive professional lady, 25-33, for romance/commitment with a view to marriage. Note/photo. 6943 ✉

Grounded, Down-To-Earth—Professional man, fit, 42, yearns for intelligent, active-minded, 30something woman with affinity towards good conversation and cuisine, music and movies, city and country life. Sincerity a must. 6937 ✉

The Real Thing—Very handsome, successful, tall, mid 30s - honest, witty, charming, kind, warm, sincere, great cuddler. Seeks same qualities in sexy, truly beautiful woman, 27-35, in great shape, who's strong enough to be vulnerable and ready for commitment. Let's enjoy NYC during the week and my place in the country on weekends. No drugs or neurotics. Photo a must. 2203 ✉

Libra With An Attitude—Classy Jamaican female, 20s, with dimpled smile and exotic eyes, enjoys movies and quiet evenings at home. Seeks "balanced" romance with secure, quietly confident, tall, dark, handsome (Libra?) man. Handwritten note. Photo would be nice. 2162 ✉

I'll Make You Laugh All Evening—And I'll help you relax. Super-successful businessman with multiple artistic achievements is looking for a slim, sensuous, super lady under 45. I am warm, attentive, devoted - and quite wealthy. Just tell me what you want. If you are the right woman, I'll offer you the best of everything, including commitment and future. By the way, I love children. Evening telephone number and recent photo a must. 3998 ✉

Successful Professional—6'1", slim, athletic, 48, independent, informal, thoughtful, caring - seeks interesting, confident woman who is slender, striking, fit, easy-going and caring. Note/photo/phone, please. 2178 ✉

Warm Your Winter—With an auburn-haired beauty. This slender, spirited, smart, successful woman, 34, seeks bright, successful man with a kind heart and a great sense of humor, in CT/NY. Send note/picture. 2201 ✉

Man About Town—37-year-old, 5'10", trim Jewish MD with good sense of humor and varied interests, seeks 27-34-year-old, slim Jewish woman (MD/JD/executive) for fun, friendship and lasting relationship. Note. 2207 ✉ ☎

A Kiss To Build A Dream On!—Sought by moderately famous CEO of leading corporation - communicative, unusually successful, handsome, GQish, 30s, old-fashioned romantic, muscular, tall, a great sense of humor, multimillionaire. Seeks inspiration, bliss, with brainy soul mate, to 39, for excitement, commitment. Photo necessary, gladly exchanged. 4021 ✉

Life Is No Trip To Take Alone—Lovely brunette, 5'10", 31, interests range from humanities to the great outdoors - seeks robust, secure, intelligent man, to 38, to share the driving and enjoy the scenery. Photo/phone. 2200 ✉ ☎

43, Jewish—Relaxed, rugged, considerate, worldly, creative, seeks slender to medium Jewish woman, independent, pleasant, bright, enjoys/respects the outdoors, reliable, caring, interested and interesting. Note/photo/phone appreciated. 4010 ✉

I Will Love You To Pieces—I will tuck you away, in my mountain retreat, to play house, ski and play tennis with you. I will share opera, theater and travel with you. I will dine, dance, laugh and watch sports with you. I will be enchanting, energetic and beautiful. You will be a successful male, 50-60, fun, fit, romantic, spontaneous and open to possibilities. We will have the time of our lives. Photo. 4034✉

Laughter—Is the shortest distance between two people. Described as sophisticated, warm, elegant, pretty and honest by countless male admirers (notarized list omitted). Divorced with no children, I'm a happily successful executive with glamorous Manhattan lifestyle, but still love to put my hair up in a ponytail and have fun like a teenager. Blond, 5'5", 115 lbs and, at 44, lucky enough to still have what men call a traffic-stopper body (accident reports furnished upon request), but much prefer to be noticed for my generosity, intelligence and sense of humor. Seeking a genuinely nice yet dynamic, power-dressed man, with presence and integrity I can respect and ultimately adore. Please have morals, manners and muscles, a great smile and a wit quick enough to give me serious competition. Ideally you'll enjoy fitness, books, theater, good friends, laughing, fine dining, art and tennis. Most importantly, you're not into dating eleven zillion woman simultaneously, but are ready for one loving, committed relationship. Photo appreciated. 4020 ✉

Ski Season Is Almost Here—Jewish MD - handsome, athletic Ivy grad, seeks bright, confident woman under 30 to share love forever, on and off the slopes, in Aspen or the Alps. Photo, please. 6966 ✉

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Look! Up In The Sky!—Is it married? Is it psycho? No, it's...Singleman! Mild-mannered, 29-year-old creative director at a metropolitan ad firm. Handsome! Adorable! Jewish! Muscular! Singleman!... Able to leap Stairmasters in a single bound. I can see through lead, but I'm not seeing a bright, articulate, beautiful woman, 24ish to 30esque. Wonderwoman - join me in the quest for truth, justice and brunch on the Upper West Side!! A photo (preferably of yourself) would be nice. 2196 ✉ ☎

Intellectual Male—52, 6'1", 175 lbs, seeks educated woman for lasting relationship. 6939 ✉ ☎

Zest For Life—This ravishing, vibrant, fun-loving, 49, white widow, Jewish female, North Shore, seeking a handsome companion, 50-62, to share in life's pleasures and adventures. Self-sufficient - seeking same. Couch potatoes need not apply. Photo/note/phone. 2169 ✉

Saucy Italian—Lovely, traditional, independent, sensuous Italian Madonna, 5'5", brown eyes and voluptuous, searching for non-macho, educated, professional, secure, happy, easygoing guy, 35-50, who wants to be spoiled, cared for and cooked for (I love to cook). Buon appetito. Photo a must. 2166 ✉

Striking Green-Eyed Beauty—Brunette, early 30s, slim, successful designer seeks tall, handsome Jewish professional who is a crazy/normal, down-to-earth guy - not afraid of commitment. Note/photo/phone. 6975 ✉

Big Green Eyes—Gentle, handsome Italian male (37), seeks an attractive, slim and sexy, white or Hispanic female with a warm, loving heart. I enjoy travel, theater, music and dining, and seek a Christian woman who is serious about wanting marriage and family. 6944 ✉ ☎

Pretty Skier—32, MBA, blond, green-eyed romantic, with beautiful dimpled smile - looking for a fellow skier and overall sports enthusiast, to 38. One who is warm, sincere, honest, sensitive, successful, educated, witty, considerate. I bike, play tennis, softball, and enjoy pro baseball and college basketball. Lets share lift rides to the top. Note/photo a must! No drugs/smoking/alcohol. 4019 ✉

Quiet, Affectionate Jewish Male—45, with sense of humor, strong values. Interests include travel, antiques, biking and Philharmonic. Seeks bright, caring, fit woman, 30-42, nonsmoker, for romance and meaningful relationship. 6930 ✉ ☎

Let's Start Over Again—Divorced woman, 53, bright, attractive, independent, loves everything NY has to offer and country weekends. Seeking male for caring and sharing. 2202 ✉

Human Touch—Warm, caring, handsome, athletic, Jewish (nonreligious) professional, 39, 5'10", seeks lasting, loving relationship with pretty, bright, shapely, sensuous, nonmaterialistic, nonsmoking female. Photo, please. 6916 ✉

DDS—56, 5'7". Likes arts, etc. Seeks congenial female, 35-50. Photo? 6953 ✉ ☎

Raven-Haired Pool Shark—I love skiing, dancing...the fun stuff. Looking for a tall Christian male, 30s, professional, with style, intelligence and a sense of humor. Note/photo. 6914 ✉ ☎

Pretty, Blond, Professional Woman—NJ resident, 30, slim and fit. I enjoy music, museums, outdoor activities and more. Seeking an attractive, intelligent, creative, fun-loving man, 25-35, with similar interests. Note/photo. 6936 ✉

Seeking Asian Female—For relationship - with single white male, 28, 5'11". I'm very attractive, honest, supportive, independent, professional, happy, intelligent, varied interests. Seek same in a woman. Photo/note. 2205 ✉

Very Successful, Westchester—Entrepreneur, with a good sense of humor, warm, considerate and confident - seeks attractive, bright female to 35. Photo/phone, please. 6928 ✉ ☎

Pretty, Brainy Damsel—Seeks shiny knight for gentle jousting and...who knows? 50s-62. 6932 ✉

Passionate, Sensuous—33-year-old Jewish female, entrepreneur, who's very attractive, sharp, outgoing, athletic, spiritual and easy to be with - seeks Jewish male, 32-40, with a strong sense of self and a good heart, who, other than raising a family with me, basically is happy with his life. Note/photo/phone, please. 6971 ✉

Lovely, Lively Lady—Bright, successful, funny, challenging, adventurous, warm, cuddly, 32, 5'6", Rubenesque beauty - seeks centered, successful, warm, optimistic man of high spirit, 30-42, 5'10" plus, for love, kisses and marriage. 6927 ✉

Warm, Bright, Pretty Woman—With blue Irish eyes and an easy smile, is hoping to share love, laughter and life's ups and downs with a good man who is thoughtful, mature, intelligent and ready to love. This Manhattan professional, a young 44, enjoys her work and wants to enjoy her weekends with you. 2180 ✉ ☎

Independent, Sensitive—Slender and good-looking, early 30s, 5'5" woman with own business - is successful, artistic, intelligent and romantic, has no time for games but would love some dessert with warm, dynamic and successful man between 28-38, who is ready for it all. Phone/photo a must. 2189 ✉

Brainy, Beautiful Brunette—Jewish, PhD, entrepreneur, 35, 5'7" - enjoys bike riding in Central Park, pizza, Bruce, foreign films and travel. Seeks secure professional man who values sharing and family. Note/photo. 4027 ✉

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Very Successful NJ Businessman—6', 34, blue eyes, secure and sincere, seeks very pretty lady for lasting relationship. Note/phone/photo. 2160 ✉

Bubbly Little Blond—A shapely, smart, financially secure turner of heads. This elegant but adorable gourmet cook and world traveler seeks to spoil and be spoiled by a humorous, affluent, caring man, 45-57, on a journey to romance and more. Nonsmoker preferred. Photo optional. 6941 ✉

Exciting And Compelling Male—34, wishes to meet bon-vivant female who has it all and wants it all. 6955 ✉ ☎

Intelligent Jewish Female—26-31, sought by Jewish physician, 34, with interest in science/politics/current events. Note/photo. 6963 ✉

Sexy, Professional, Petite—37, Jewish lady. Seeks interesting, handsome Jewish professional. Photo, nonsmoker. 6921 ✉

Gay Male, Art Director—42, attractive. I love the arts from classic to junk, living in the city and getting away to the country, garage sales, great clothes, theater, movies, music, gardening in my NY roof garden, snuggling in front of the TV. Seeking a nice guy for a long-term and fun relationship. Note/photo. 6977 ✉

Pretty Professional, Irish Descent—38, athletic, clever, nonreligious, unbiased. Seeks secure, fit, fun-loving, thoughtful male for monogamous relationship. Photo. 4009 ✉

North Jersey Guy—Good-looking, 50, honest, successful, athletic and fit, seeking lasting relationship with petite, very attractive, down-to-earth lady over 35. Photo/phone a must. 2197 ✉

Slightly Offbeat And Upbeat—Sweet PhD beauty seeks kind, literate, tall, accomplished, mid-50s man. 4036 ✉

Single Jewish Male—31 years old, seeks Jewish woman who is fun, playful, pretty, honest, sincere, and has a feisty personality, for love and commitment. Note/photo. 6926 ✉

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Wondering When—I might meet an attractive, thoughtful, athletic guy, 27-37, with heart, who likes the arts and outdoors. Wondering if you'd like to meet this pretty, warm, bright female professional, 29, with blond hair and green eyes. Let me know. 6951 ✉

My Man Shops At Billy Martin's—Southern beauty, Jewish, 30s, runner, aerobic dancer. A classy lady but a cowgirl at heart. Bio/photo. 2175 ✉

Handsome, Athletic, Witty Attorney—34, Jewish, seeks pretty, intelligent female for fun, romance and maybe more. Photo and note. 2219 ✉ ☎

Lover Of Life—Art, outdoors, travel. 5'8", dark-haired beauty, romantic, sensual, fun-loving and financially secure - seeks warm, attractive, successful, emotionally mature man, 45-55. 6970 ✉ ☎

Dear Special Lady—You are someone with a sense of humor, sense of life and a sense of the essence of your being. You are bright and must be attractive, secure and successful. I offer you someone who is wise, confident, successful and likes to take risks. I love to explore new things, places and cultures. I am in my 40s - you must be high-energy like me, a little wacky helps. Age is not the issue, attitude is. Boring need not apply. Note/photo a must. Nonsmoker. 4035 ✉ ☎

Sweet-Natured, Fun-Loving—Very attractive professional woman, 32, Jewish. Energetic and active. Diverse outdoor and cultural interests. Seeks reliable counterpart for commitment and family. Nonsmoker. Photo/note/phone. 6919 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and preferably European friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 6973 ✉

Can't Get You Out Of My Mind—Never did get your name...but you had youthful, Irish good looks, 30-40, Christian, a nonsmoker, had a great sense of humor and seemed to enjoy life to the fullest. You said you liked the fact that I was tall (even called me handsome), was a business owner, had like interests - sunny beaches, golf, travel and fine dining. My living in NJ near NYC seemed to appeal to you. How *about another drink - place of your* choice? Please put me out of my misery with a note and photo. I've sure missed you. 6946 ✉

Young 61 In Spirit And Appearance—Extremely attractive, interesting business person, ready to hug man of similar traits, over 5'10". 6947 ✉

Tall, Blond, Green-Eyed Lady—Surplus beauty, brains, heart and humor, seeks match, 5'10" plus, 32-43. Too good to be true? You decide. Photo. 4023 ✉ ☎

Widow—51, professional, seeks lighthearted, nonsmoking male, 50-62, for a fun-filled relationship. Interests include theater, concerts, travel, tennis. 6948 ✉

Attractive, Green-Eyed Lady—45, tender, caring, sincere, playful nonsmoker who enjoys travel, outdoors, museums, theater - seeks male counterpart, 50-65, for commitment. Photo/phone, please. 6925 ✉

Let's Fall In Love Again—Good-looking, semi-retired professional man - athletic, generous, lots of fun, country house. If you're pretty, we could be happy forever. Photo please. 6945 ✉

Suave, Sophisticated—Charming gentleman, 5'8", 55, widower, wants true love again. Please be 40-50, attractive, bright, worldly, warm and loving. If you enjoy pampering and being pampered...with the right chemistry, we can begin to share the best things in life. Photo/phone. 3999 ✉

Tennis Anyone—Who is female, 30-38, Christian, very athletic, classy and fun, to serve to a handsome, 6' medical man, 46, with a great body and sense of humor. Let's meet at the net or tee it up. Photo and note. 6922 ✉

Writer—Pretty, tall, blond Wasp, 38, with *quasi-intellectual aspirations and an appreciation* of irony, seeking professional man who is kind, humorous, smart and true. I'm keen on movies, books, the arts and spirited political discussions. Note/photo. 6956 ✉ ☎

True-Blue Offbeat Romantic—Desires unique, bright, introspective, handsome man, 28-35. Me: warm, attractive, petite, with a liberal mind and eclectic tastes. Cultural awareness required - and being a great kisser a plus. Note/photo. 6923 ✉

English Author, Early 60s—Seeks relationship with intelligent, attractive lady, 40s-early 50s. Recent photo. 6949 ✉

Build A Future—With this tall, strikingly attractive, stylish, down-to-earth, 36, Jewish art director with a great smile and personality... Long walks, travel and working out are more enjoyable shared with you: a tall, 36-43, handsome, successful, considerate man with a positive attitude. Photo please. 6940 ✉

An Extraordinarily Pretty Woman—Blond, green-eyed, slim, affluent, charming, caring, busy, sane, unencumbered - seeks best friend, companion and more. Must be 43 plus, Jewish man who is funny, playful, kind, affluent, self-aware (creativity and brilliance acceptable). Phone/photo/note. 2171 ✉

Beautiful European-Jewish Female—59, seeks classy gent to share interests, passion. Note/photo/phone. 2159 ✉

Stunning, Sensual Former Dancer—Needs lover/partner-in-crime to share athletic out-of-doors and the arts. You're tall, powerful, secure, 35-52, ready and *available for romance with an exciting,* particular sophisticate. Culture and intellect essential. Phone. 2187 ✉ ☎

Italian Woman Only—Handsome, fit, 48, secure, affluent, travels, etc. 2161 ✉

Fifth Generation Dutch-American—Wasp, never married, 5'10", 180 lbs, receding blond, blue eyes, 48, successful aircraft insurance executive - with tennis, hiking, model trains and private rail cars as hobbies, creative writing a sideline. Seeks pretty, lively, fun-loving, slim Wasp - single, without children, psychologically healthy, hometown values - including a traditional relationship leading to marriage and children. NYC resident, 28-37. Photo/note a must. 6950 ✉ ☎

Tired Of Rounding Up The Usual—Suspects? Male, 39, public interest lawyer, athletic, good sense of humor, great listener, a real mensch. Who knows?... This could be the start of a beautiful relationship. Note and photo. 2165 ✉

Sparkling Redhead With Green Eyes—5'2", mid 40s, dedicated artist, likes sports, theater, music, shopping, kids, dining out. Wishes to meet warm, mature man in his *mid 40s or 50s, with good sense of humor* and an interest in the arts. Photo. 3997 ✉

Pretty Lady Entrepreneur—39. A city girl but sweet. Francophile. Love little theater. You are tall, attractive and self directed. Photo please. 6931 ✉

Rubenesque Auburn Beauty—39, seeks Jewish lawyer for fantastic fall and very warm winter. Photo. 2163 ✉

Now I've Had The Time Of My Life—No, I never felt like this before... Pretty, Jewish, humorous, young 43, seeks one terrific, gentle man, 35-50, to make it happen. Nonsmoker. Note/phone/photo please. 2164 ✉

Pretty Blond Skier—29, seeks partner (with or without skis) for the slopes and more. Note/photo/phone. 2167 ✉

Eyes Of Blue, Heart Of Gold—Soft-spoken, smart, sexy editor, 32, seeks tall, dark and winsome man, 30-42, for romance. Note, photo. 6920 ✉

Sexy, Smart, Caring—Affluent, petite Jewish widow, young 50s, seeks kind, educated, healthy, evolved man. 6959 ✉ ☎

Can A Woman Over 55—Really look that good! Be that active! That interesting! I'm a Jewish man who will really appreciate you. 6934 ✉

Successful But Unpretentious—Handsome, nonsmoking professional, 40, 5'11", 185 lbs, seeks attractive lady, 32-40, who is both elegant and comfortable in jeans, to share city/country lifestyle. Tennis a plus. Photo a must. 2137 ✉

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Have You Seen The Harvest Moon...—Rising from the sea? Do you feel the urge to run the beach, cycle, swim and ski? Are you an active, thoughtful mid-30s female, looking for a companion, friend and lover? Quickly now, send a note, picture too; we've so much ground to cover. I'm *39, athletic Jewish professional. 2016* ✉

Tall, Statuesque Wasp Redhead—41, nice, smart, stylish, spunky. Prefer country to city. My desire: gentleman, 40 plus, who is accomplished, secure, happy, fit and active, deep of heart. 2118 ✉

Single Black Male—42, average height, *easy smile. Likes movies, sports, late night* conversations. Seeks pretty, warm, slender female with sense of humor. Note/phone/photo. 2173 ✉

Irish-Born Male, 44—Seeks bright, pretty lady for serious, caring relationship. Letter/phone/photo. 2188 ✉

Dark-Eyed Beauty—Loves to laugh. Warm, artistic, articulate, seeks friendship and more with bright, articulate and playful Jewish man, 43 plus. 2217 ✉ ☎

Down-To-Earth, Exciting—World-traveled beauty desires a caring, successful and well-educated man who loves to give and receive attention and affection. No smoking, no drinking. Photo. 2177 ✉

Down-To-Earth, Very Successful—28, 6'1" businessman, seeking Jewish girl, 26-28, for romantic evenings, shows, long drives. If you're interested, give me a call. 4031 ✉ ☎

Ivy-Educated Resident MD—29, 5'11", 160 lbs, Jewish, seeks to meet lady with charm and wit, NY or DC area. Photo/tennis a plus. 2184 ✉

Need A Hug?—Good woman - 56, pretty, bright, loving, happy, seeks a good man. Own hair and teeth not necessary, but sense of humor, love of family and desire for a lasting relationship are. 2185 ✉

Everyone In These Ads—Says they're wonderful. All I ask is that you be nice, fun, and responsible without being dull. This cute, well-educated Jewish female, 31, 5'3", is tired of talking to her stuffed animals. Photo/phone. 2186 ✉

Warm, Pretty, Well-Adjusted—33. PhD, psychology student, seeks caring, insightful Jewish male who is not afraid of romance and commitment. Westchester preferred. Must want pets now and kids someday soon. Photo please. 4006 ✉

Tall (6'4"), Fit, Handsome—44-year-old, successful PhD, clinical psychologist and writer. Interests include film, the arts, travel, cycling. Looking for right, 30something, attractive, intelligent and sensitive woman to share friendship, humor, love and hopefully future. 4030 ✉ ☎

Pretty, Petite, Perceptive—Progressive psychotherapist - Charlie Rose-watching, swing-dancing, NPR-listening, novel-toting, toenail-polishing woman seeks warm, funny, cute professional man (28-35). Photo and note. 4005 ✉

Traditional/Adventurous Woman—Happy, smart, good-looking. Seeking equally exciting man, 50-60, with an outstanding sense of humor. 2211 ✉

Oriental Pearl—Exotic, sultry, sophisticated, intelligent, seeks a gem of a man - stable, secure, successful professional, 38-55, for friendship and more. No photo, no response. 2213 ✉

STRICTLY PERSONALS

Blue-Eyed, Brown-Haired Beauty—Who loves to smile, born in '52, Jewish female - looking for that special guy who can make me laugh and will share life's adventures both here and abroad. Me: eclectic tastes and interests ranging from Paris to Yalta, the French Alps to Napa Valley, Sumatra coffee to Chateau Petrus, yogurt to caviar, Nike Air Max to Bruno Magli, disco to tango, "Jules And Jim" to "Thelma and Louise", Marcel Pagnol to Leon Uris, and much more. You: able to intrigue someone like me! Note/photo phone, please. 2191 ✉

Skip This Ad—Unless you want a best friend, romance, interesting conversation, travel, theater, tennis, walks and candlelit dinners. My 4-year-old granddaughter, who thinks I'm a great catch, will tell you I am 5'4", Jewish male, handsome, 55, divorced with grown children, former judge, successful lawyer with a terrific sense of humor, who has not yet met that special woman, 35-45, to share an exciting, caring and loving relationship - and perhaps some babysitting. Nonsmoker, note and photo please. 2192 ✉

Tall, Dark And Handsome DDS—35, seeks pretty, feminine sweetheart for shared adventures and lifelong romance. Sorry to say, photo a must. 4007 ✉

Male—Healthy, financially secure, seeks same, travel - Europe. Photo. 6952 ✉

Good-Looking Doctor—Female, Jewish, 5'6 1/2", 120 lbs, 32, curly hair, blue eyes, family-oriented, good values, warm, easygoing, secure and stable, looking for fun, friendship and then some, possibly with you. Photo/phone/note. 4008 ✉

Attractive Blond, White, Widow—63, 5'6", good sense of humor, excellent conversationalist - would like to meet a nice companion. Lives in Brooklyn. 6954 ✉

Attractive, Playful, Huggable—Loving brunette, 5'7", young 53, seeks warm, intelligent, upbeat, sensitive, nonsmoking man who genuinely desires sharing the future with the right person. 2198 ✉

07010—28, 6', attractive Jewish male, with a career in advertising. I have major interests in all sports, playing the guitar and going to the movies. I'm looking for a Jewish woman, 24-30, who is considered an all-around 8.5 or higher. I want my counterpart to have similar attributes to myself: sincerity, sense of humor, honesty and the ability to communicate. No Smokers Please!!! Photo is a must. 4025 ✉ ☎

Witty, Worldly, Wild Lawyer—41, writer, unathletic jet-setter seeks attentive, single Christian female, 36-45, of high intellectual caliber. Send photo/phone. 4011 ✉

To A Special Lady—Are you looking for danger and life on the edge? Don't answer this ad. Looking for warmth, stability and a loving relationship? I'm your man. Jewish, 32, athletic, 5'8", Manhattanite - seeking attractive, down-to-earth, sincere Jewish woman. Phone/photo. 4013 ✉

Let's Rediscover—Passion, romantic surprises and spontaneity. Successful Asian male, MBA, 30, seeks intelligent, fit, outgoing, attractive female to share travel, theater, cooking, exotic foods, ski weekends and an abundance of affection. Race unimportant. Photo/phone. 6918 ✉ ☎

Explore The Possibilities—Smart, sexy, spirited, self-aware woman desires commitment with a man who admires the strength of her nature/creative mind. If you are 40-55, affectionate, accomplished, physically fit, introspective, possess a wonderful sense of humor, believe in straight talk and are loyal to the people you value, let's talk. Letter/photo. 2199 ✉

Gentle, Loving Blond—Intelligent professional woman, young 50, city dweller with country heart, seeks similar man to enjoy simple pleasures, music, picnics, travel, and all the delights of knowing each other. Letter please. 4017 ✉

Successful, Handsome Businessman—Male, Jewish, 40, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 29-37, for serious and caring relationship. 2204 ✉ ☎

Outgoing Yet Shy—Striking yet average, multifaceted, professional Jewish female, 40 - enjoys outdoors, books, travel, movies, politics (Democratic), exchanging thoughts and ideas, people... Seeks male counterpart with sense of humor, joie de vivre, and who can look at the world and smile. Letter, photo appreciated. 4014 ✉

Leggy, Long-Haired Blond Attorney—36, smart, spirited, athletic, warmhearted, with offbeat sense of humor - finally ready to settle down. Seeks like-minded fellow traveler. Please send compelling letter (photo appreciated). 4018 ✉

Love Slim, Leggy Women?—Think a smile is sexy and laughter essential? This vibrant, loving, bright and successful blond seeks 45ish, equivalent man - who dares to connect. Photo, please. 2216 ✉

Seeking Gay Jewish Female—Nonsmoker, conservative, for alternative relationship and family with a successful, masculine, 32-year-old, gay Jewish male. 4022 ✉

Beautiful Woman—36, 5'4", 105 lbs, medical professional - seeking man of wit, honesty and intelligence. Charming and sophisticated, I enjoy cycling in Central Park, dance classes, Lincoln Center and travel among other things. Happy and secure, I await your reply. Nonsmoking Manhattanite (30-42) preferred. Photo/note/phone. 6958 ✉

Warm Heart, Warm Smile—32, dynamic MD, Ivy, handsome, Jewish, 5'11", athletic, seeks wonderful woman, 22-32, to share life. Photo/note. 2208 ✉

The Secret Of Life—Is enjoying the passing of time. 25-year-old Jewish female, promoted to NYC from Boston - I enjoy biking, working out, music, etc. If you're a Jewish male, 25-35, with similar interests, please help me explore all that the city has to offer. Note/photo, please. 6969 ✉

Learning To Share—And ready to meet a man who knows how - for marriage and to start a family. I am a pretty brunette, professional, 40, 5'3", slim, with a great smile, Jewish. You're 36-48, successful and attractive, Jewish, nonsmoker, enjoy being active, exploring the arts, outdoor and indoor sports. Photo, please. 4026 ✉

Let's Have It All—Divorced female, 38. Me: blond, beautiful, slim, romantic, fun-loving, warm, financially secure. You: aware, affectionate, smart, upbeat, adventurous, fun, successful. Us: sharing travel, the arts, fine dining, home cooking, friends and family, country days, city nights...and maybe children, who knows? Write to me/photo please. 2214 ✉

Richer Than Perot—Cuter than Bart, more fun than Seinfeld, with all the honesty and modesty of your favorite presidential candidate. Very attractive male professional, 30s, seeks beautiful, bright, sexy, slim, warm female, 21-35, to have and to hold, in sickness and in health...or something like that. Photo/note/phone. 4024 ✉

Handsome Professional, 27—Warm, funny, romantic, MBA with art history background, seeks pretty, intelligent Jewish female to share all NY has to offer. Let's give it a shot! Note/photo. 6960 ✉

Pretty, Witty And Smart—Petite, 35-year-old redhead - loves skiing, reading, music and traveling. Would like to meet attractive, intelligent, sensitive guy with similar interests for lasting relationship. Photo and note appreciated. 2210 ✉

Strawberry Blond/Cover Girl Looks—Smart, sexy, slim and fun, 30s, seeks handsome, successful Christian guy, 35-45. Photo gets reply. 6964 ✉

Very Pretty—Jewish female, 26, looking for tall, dark and very handsome professional guy who likes to live, laugh and love. Great smile and sense of humor a plus. Photo please. 4029 ✉

Caring Man, 49—Seeks (212) lady for relationship. No smokers/cats/kids. 2215 ✉

Bearded, Pin-Striped, Witty Gentleman—40, tall, intuitive, upbeat, Jewish and marriageable, who enjoys jazz, ballet, yoga, his work - seeks personable, sensual, confident, centered, athletic woman with great legs. CT/NY. Photo. 4016 ✉ ☎

Handsome Psychologist—Sincere, down-to-earth. Looking for bright, attractive woman, 30-42. Photo, please. 2220 ✉

Professional, Divorced Woman—In 40s, enjoys life - has 3-year-old son, would like to meet interesting, intelligent, nonsmoking Jewish man in 40s or 50s. 6965 ✉

Fabulous Man—Tall, handsome, Jewish, successful and easygoing, 45, seeks extremely attractive, slender, well-built woman, 28-40, with smarts. Photo. 4028✉

Handsome Jewish Physician—33, 5'10", amateur novelist, seeks attractive, intelligent Jewish female for friendship and more. Photo/note. 2218 ✉

Single Black Female—MSW, 35, slim, physically active - likes movies, music, Caribbean, etc. Seeks sincere, single, professional man, 30-45, athletic, tall, nonsmoker, with varied interests. Any race. Phone and note. 6967 ✉

Gay White Male—30, professional, handsome, spiritual, loves classical music and travel, seeks similar male, 30-50, for long-term relationship. 4033 ✉

Woman Of Great Depth—Sensitivity and aesthetic acuity - seeks exceptional man for permanent relationship. You must be sophisticated, able to give and receive love, and to talk to a woman and not interview her. I'm 40, petite, attractive, and highly responsive to what I'm getting. Letter and photo. 6933 ✉ ☎

Charming Colleen Seeks Regular Guy—30ish and tall. I'm seeking a professional guy who is upbeat, humorous, athletic, sophisticated...and Christian would be nice. Note/photo/phone. 6915 ✉

Seeks Serious Relationship—Enjoys Chinese food, old movies, working out. 31, 5'11", trim Jewish male - seeks similar, attractive female to share my life. 6938 ✉

Law Enforcement Or Fire Department—Professional sought by good-natured, tall and slim, attractive blond, 41. Note/ID photo is okay. 2172 ✉

Vibrant, Expressive Black Woman—34, pianist, 5'4", athletic, spiritual, seeks intellectual, joyful, well-traveled man to share Yosemite-Killington, Lincoln Center, Asimov, Basia, Mozart, Europe. 2176 ✉

Attractive, Kind, Professional Man—Would like to share happy times, romance, and possible future with a sensitive, attractive, professional woman (nonsmoker), 30s, who is affectionate and communicative. I am 39, 5'9", 150 lbs, Jewish (you need not be), love dogs, the outdoors, the arts. Note/phone/recent photo appreciated. 1610 ✉

Good-Looking, Smart, Sensitive—Businessman, 45, living in Greenwich, CT, seeks pretty, classy woman, late 20s-30s, for a committed relationship. Interests: theater, ballet, dining and outdoor activities. Photo/note appreciated. 4001 ✉ ☎

Gay White Woman—39, beauty, seeks lovely woman. Photo. 6935 ✉

Seeking Soul Mate—Aren't we all? Single white female, 34, educated and professional, Manhattanite, Italian/French/Catholic - petite, fit, passionate, pretty, generous, genuine and loyal. Many diverse interests include creating music, traveling, gourmet cooking, art, theater, beaches, mountains. If you are an attractive, successful, single white male, 30-42, fit, bright and compassionate, who is ready to share the positive and best life has to offer, to create an exciting and loving lifetime partnership and to have and raise children in a happy and stable environment, then we should meet. Photo and note please; I'll reciprocate. 2181 ✉

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Desperately Seeking N. Byrne—You were hurt in Central Park in June '91 - David was your hero. 4003 ✉ ☎

Engaging Jewish Women—Invite you for evenings of incredible edibles, good humor & spirited talk. If you are a partner-minded Jewish guy, 37-48, looking for a fun evening, drop us a line. 7010 ✉

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STRICTLY PERSONALS

Kind, Handsome Jewish Male, 26— 5'10", muscular, MBA, seeks warm, nonsmoking, athletic Jewish female, 23-32, with a passion for family, movies, music, fine wines and working out. 6976 ✉

Always A "Lady"—Newly single, Jewish, petite, successful business gal seeks male, age 50-58, to share life's pleasures - travel, boating, sports, arts and entertaining. Commitment/love/marriage/family are very important to this "lady". Photo/note/phone. POB 922, New City, NY 10956-0922.

Hunk With Brains, Devilish Nature—*Quite cute, young 38, lean 5'11", creative,* cultured, successful professional. Seeking a young, thin, model-ish gal of high intelligence and integrity - for something solid. Note/phone/photo. 6917 ✉ ☎

Female Wasp Academic—36, sensuous, seeks successful Wasp man for marriage and family. Note/phone. 2183 ✉

Paper Tiger—Bright, Chinese-American male seeks petite, cultured, diverse female, 30s. Photo exchanged. 6942 ✉

Travel Romantic—64, 5'8", seeks lady interested in sharing foreign travel with happy, slim, youthful man. Exchange photos. 2136 ✉

Witty, Worldly, Sophisticated Lawyer—42, who likes dining out, long walks, current events, music...Catholic - seeks single female, 33-45, of similar interests. Send photo, phone. 2174 ✉

Read My Lips—Pretty and sweet attorney, 34, seeks Democratic candidate, under 45, with superior qualifications for meaningful relationship. Note/photo. 4037 ✉ ☎

Last Of The Romantics—Successful, romantic CEO, 47, with very high energy level, seeks that special someone to share all of life's offerings. Be slim, attractive, 28-38. Only respond if romance, travel, mutual respect, the theater, caring, Seinfeld, integrity, the Knicks and a great sense of humor appeal to you. Cuteness a plus. Photo and handwritten note guarantee a response. 4015 ✉ ☎

Woman Seeking Woman—Respecting me is one thing, loving me is quite another. I guess I'm intimidating to most, being so successful in business. I make many decisions professionally; don't wish to always in a personal relationship. You must be my equal to be my muse: very feminine, sexy, genuinely beautiful, intelligent, slim - to unleash this special femininity in me. Nonsmokers only. Reply with photo, please. 2206 ✉

Blue-Eyed Professional—Cute, petite, athletic, 25, seeks rugged professional (28-34) with strong body and soul, for winter romance and a possible dream come true! Photo/bio - reciprocated. 2179 ✉

Stimulating And Desirable—Attractive, warm, sensitive, intelligent, athletic professional woman, 5'8", 38, seeks professional man, nonsmoker, to share hugs, romance, laughter, workouts, travels and adventure. An exciting journey awaits the right man. Letter/photo. 2209 ✉ ☎

Buried Treasure—Very attractive, sweet and sexy, educated, slim, 35-plus blond, 5'4", own home and business, seeking successful, generous, sane, gentle man, 45 plus, for (what else?) fun, etc. 6962 ✉

Unique, Divorced Female Torah Jew-el—Seeks mate, to 50. Bio/photo. 6864 ✉

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Writer - Likes Laughter—Sports, Israel and good talk. Now 36, he (me, really) seeks bright, slim, warm Jewish woman, 26-34. Photo appreciated. 6957 ✉ ☎

Intelligent/Active—Financially independent, 77-year-young widow - loves conversation, music or just lounging around, wants to meet interesting man. 4032 ✉

Manhattan Attorney—47, sincere, loves his work but also loves theater, movies, music, sports, travel and life in NY. Seeks attractive, intelligent, caring woman, 30-37, slim, nonsmoker, to share experiences and more. Photo/phone. 2221 ✉

Tall, Single, Jewish Lawyer—38, seeks a bright woman with muscles for a romantic relationship. If you beat me in arm wrestling, I'm yours. 2222 ✉

Too Beautiful To Approach—40s, slender, feminine, warm, caring, Ivy education, super career, seeking gentlemanly counterpart, 50-60. Put shining armor aside and help me off this silly pedestal. Note/photo please. 4002 ✉ ☎

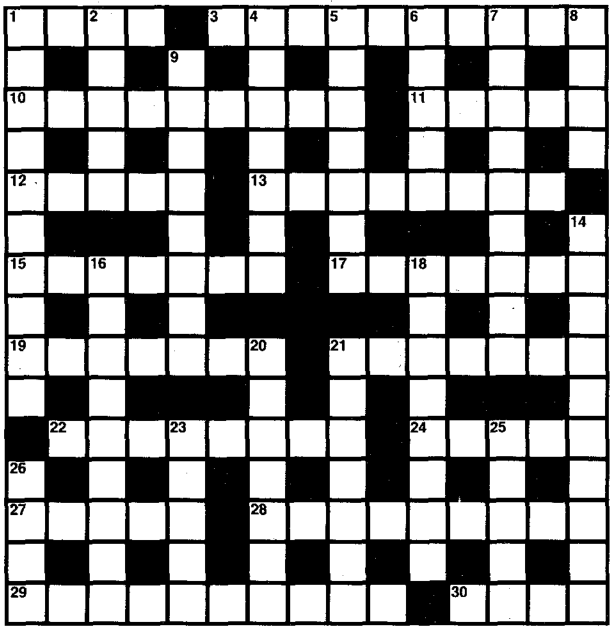
Attractive, Educated, Cerebral—45-year-old Jewish businessman of sound mind and tall body, seeks well-bred, elegant, never-married European or Israeli soul mate longing to build a family with a passionate, emotionally-generous, quite likable, honorable, and unusually loyal friend. Photo please. 6961 ✉

Pretty PhD—Divorced psychologist seeks sensitive man of warmth, depth, passion and humor, willing to try again. 48 plus. LI/NY area. 6974 ✉ ☎

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 He's stupid to continue the trip. (4)
3 Fussy as to detail. (10)
10 Key girl getting the pip, perhaps. (9)
11 Gunners turn it round to get correlation. (5)
12 Unit of frequency that's painful, we hear. (5)
13 Alarming, perhaps, to be a politician in this seat. (8)
15 Opens up in sensual fashion. (7)
17 Figure the commandant is to follow in the rear. (7)
19 Determined to get something done about the police. (7)
21 Single clue we hear you missed, even with its help. (7)
22 Bawled loudly—led below for punishment. (8)
24 No point in low-key treatment for him. (5)
27 The others and I go in to take the test again. (5)
28 Improperly acquired sickness benefit, for example? (9)
29 Businesses to let right in the country. (10)
30 Oxford runner has double life. (4)



DOWN

1 Reason for ambassador turning up inside holding yard dogs. (10)
2 Buoyant broadcaster. (2, 3)
4 Huntress with skill is ensnaring half of them. (7)
5 Instrument transported in her boot. (7)
6 Fabulous bird flushed by gun-man with dog. (5)
7 Heavy? It could be the garlic. (9)
8 Bird in the castle. (4)
9 Bachelor from Zambia put in to monitor storm. (8)
14 Makes a ruling over words? No, just the reverse. (10)
16 One following winner's achievement gets nothing right. (9)
18 Poet's rewriting sonnet about the Big Apple. (8)
20 Place tool aboard the vessel. (7)
21 He interfered officiously when doctor led me off. (7)
23 Stop by pound and point to ram. (3, 2)
25 Birds that get blown up. (5)
26 Girl embracing a pupil. (4)

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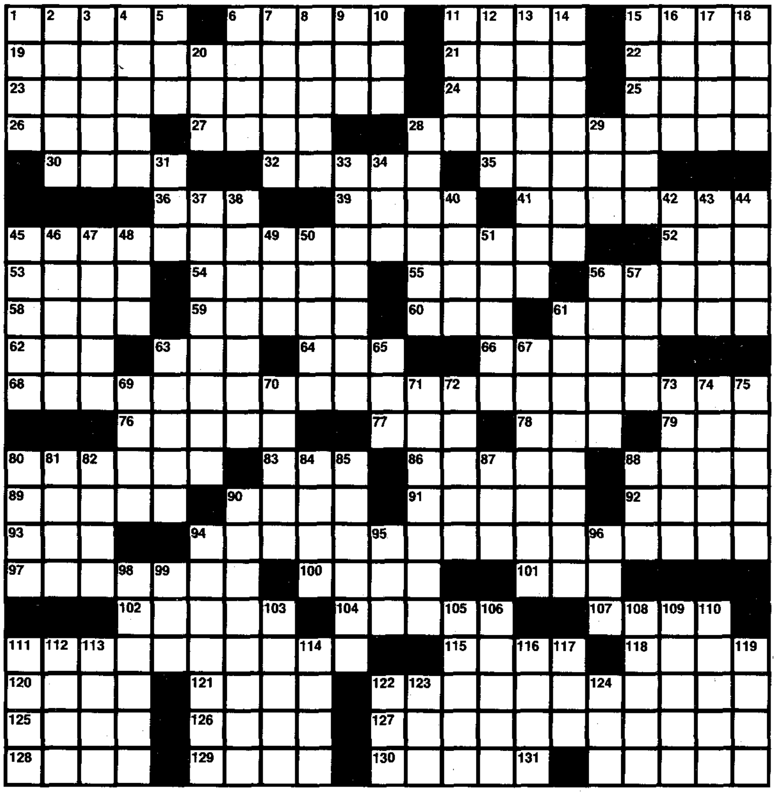
'OUT FOR THE VOTE' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Mixed collections
6 Tony musical of 1980
11 Ripened
15 Lendl of tennis
19 Convent-ional voter?
21 Shankar of sitar fame
22 Claudius's successor
23 Candidate's routine?
24 Sir Guinness
25 Boeing products
26 River of Flanders
27 Editor's cross-out
28 Poetic candidate's speech?
30 Middle of Q.E.D.
32 German dive-bomber
35 Follower of Zeno
36 Cider-song gal
39 Second to ——
41 In an angry manner
45 The candidacies' regretted tactics?
52 Meet the bet
53 Chemical ending
54 Heavy sword
55 Greater quantity
56 —— with (tolerate)
58 Part of A.D.
59 Mirabile —— (wonderful to tell)
60 Jehoshaphat's father
61 Clothes-drying frames
62 All ready
63 Scottish John
64 Lawyer: abbr.
66 Cults
68 Vote oui?
76 Utah range
77 Beer's kin
78 Towel off
79 Before theta
80 Ship's quarters
83 Wee, to Burns
86 Start of a Dickens title
88 Waikiki's locale
89 Chimp's cousin
90 Straight, at the bar
91 Quoted as reference
92 Habeas corpus, e.g.
93 —— se
94 What long-winded candidates should study?
97 Hellish
100 Southern France
101 Sault —— Marie
102 Kinds
104 In Morse
107 Whodunit pooch
111 Where Gallup keeps his results?
115 Lung division
118 Actress Garr
120 Layer of the eye
121 Smallish combo
122 Where singers put their votes?
125 Broadway lighting
126 Prefix for carp or crine
127 Percentage of voters?
128 Purl's reverse
129 Go questing
130 Sups
131 A film Taylor

DOWN

1 "It's —— a Paper Moon"
2 '30s Oscar-winning Rainer
3 Deduce
4 Met presentation
5 —— Paulo, Brazil
6 To be, in Toulon
7 Lab bottles
8 Bit of land
9 Former chess champ
10 At —— cost
11 Sea east of the Caspian
12 Fetes
13 Dusk, in odes
14 Between hickory and dock
15 Do inoculations
16 Change direction
17 Crafts' counterpart
18 Rhinologist's study
20 Abbr. on farm mail
28 Isthmus republic
29 Road to old Rome
31 Madre's sister
33 Lie
34 Divided Asian country: abbr.
37 Treats with scorn
38 Versus
40 Self-images
42 Borgia in-law
43 Their: Fr.
44 Slangy affirmatives
45 Partner of desist
46 Building addition
47 Batsman Irvin
48 Arafat's gp.
49 Channel 4, in N.Y.
50 Attack
51 Clean the slate
56 Full of meaning
57 Bear of the skies
61 Give recognition to
63 Best part of a cupcake
65 Crumpets' go-with
67 Interminable
69 Bankruptcy
70 Prop for Picasso
71 Lacking firmness
72 Neural networks
73 Hanker
74 Behavioral standard
75 Fry quickly
80 P.D. members
81 Length times width
82 One of the Simpsons
84 Disfigure
85 Upstairs storerooms
87 Ocean abbr.
88 Be in arrears
90 Chopin form
94 Penzance outlaws
95 Words of commitment
96 Meadow
98 Sloping
99 Calendar pg.
103 Playground sight
105 Lochinvar's love
106 "La —— Vita"
108 Marketer's stop
109 Dallas dweller
110 Mountain ridge
111 Young hoodlum
112 Kiln
113 Early Pope
114 Captured
116 Belfry problem
117 Tokyo, in the shoguns' time
119 Understanding comment
122 Four-poster, for one
123 MacGraw or Baba
124 Cold-day utterance



Solutions to last week's puzzles appear on page 117.

What does it take
to be the best?

Determination and hard work. Qualities which place Hofstra University in the top 10 percent of American colleges and universities in almost all academic criteria.
Professionally accredited programs in such major areas as business, engineering, law, psychology and education.
Record enrollments with students from 35 states and 60 countries—with a student/faculty ratio of only 17 to 1.
A growth in facilities from 49 to 94 buildings, including one of the largest most sophisticated non-commercial television facilities in the East.
One of the finest athletic and recreational facilities, including an 8-lane Olympic-size swimming pool, at a university in the New York metropolitan area.
At Hofstra, determination, inspiration and hard work are qualities our faculty demands of itself and instills in our students.
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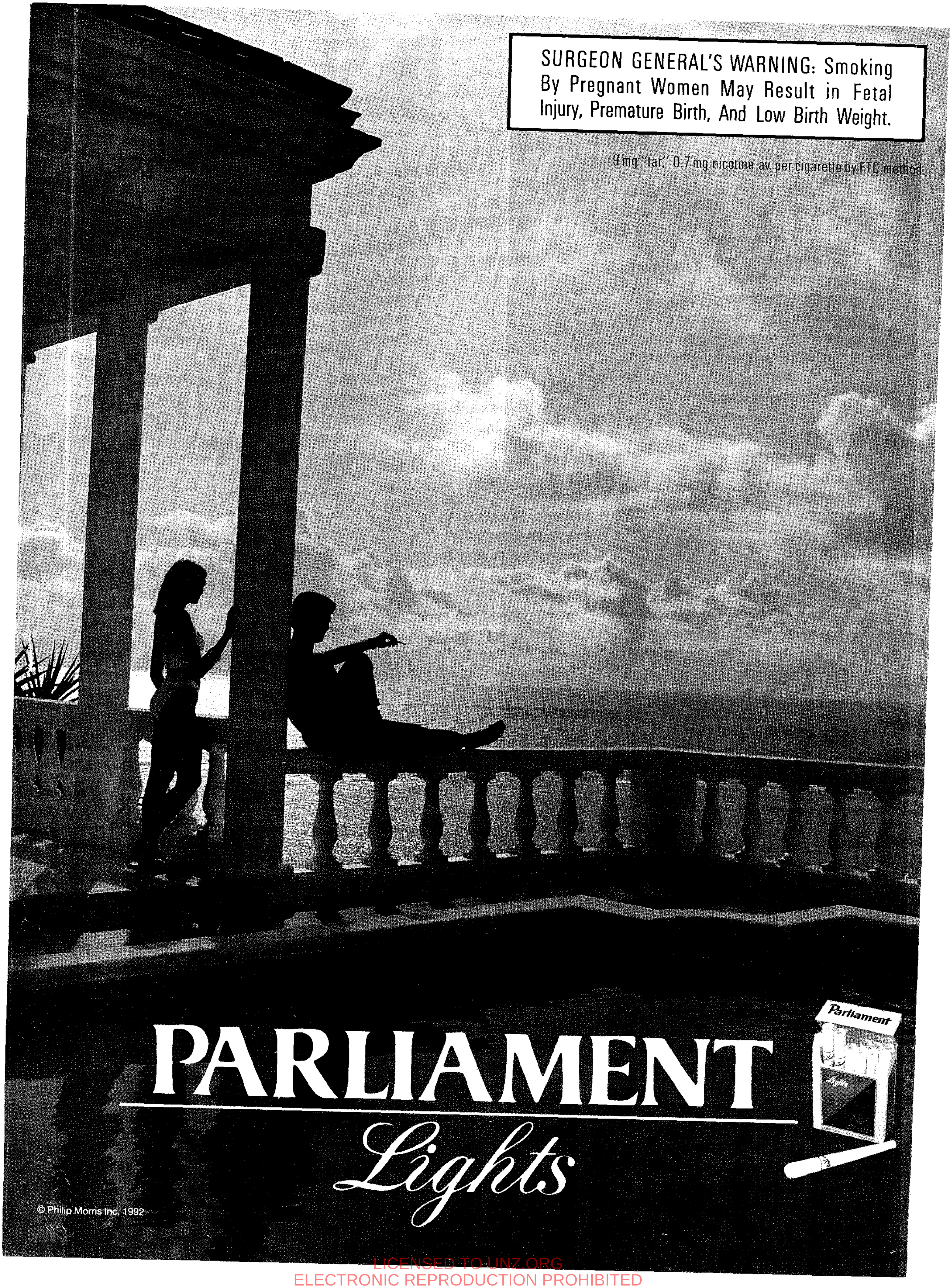
SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

9 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.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